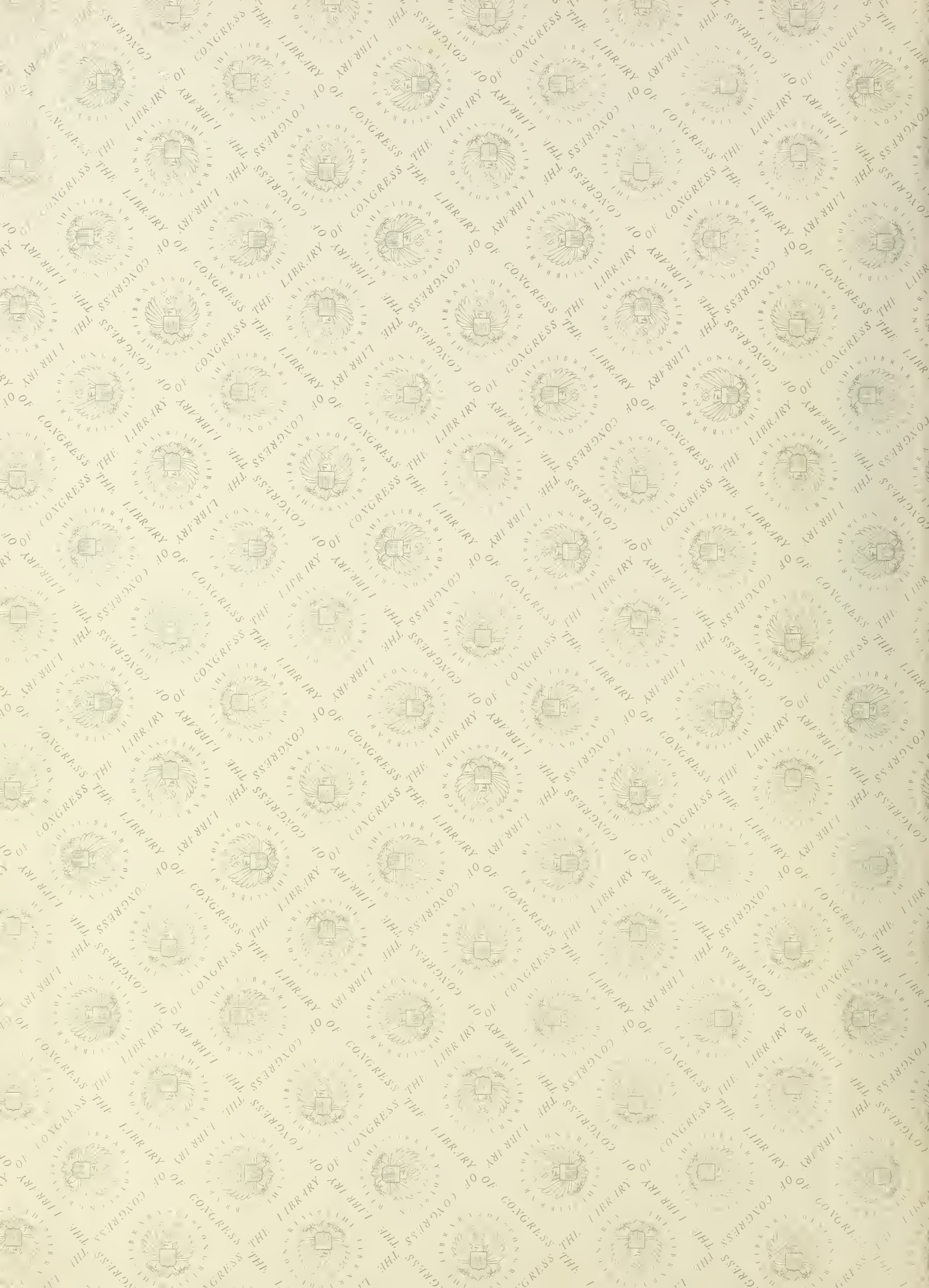




Scanned from the collections of
The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

JAN 11 1950

MOVIE MAKERS

JAN.
1950
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORDS
JAN 17 1950

COPY _____

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

WIDE ANGLE LENSES • CYPRESS GARDENS INVITES • BUILD A LIGHT BOOM

★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Bill Daniels



1948 Academy Award Winner for
Cinematography (B&W) on "The Naked City"

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS!

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera . . . and at no increase in price!

Here's why BILL DANIELS prefers the BOLEX H-16

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches. Invaluable for title and closeup work.

Critical Visual Focusing: Groundglass focusing for instant and accurate focus through the lens; magnifies image 10 diameters.

Focal Plane Type Shutter: Rotating disc, 190° opening, revolves only 118/1000 of an inch from emulsion side of film preventing linear distortion and giving faultless registration on the film. This is a Bolex exclusive.

Frame Counter: Accurate frame counters add or subtract automatically.

Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You hear a click with passage of each 10 inches of film.

Variable Speeds: Speed range is 8, 16, 24, 32, 64 and all intermediate. The governor maintains constant speed with the closest tolerance.

Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is governor-controlled and *any* amount of film can be cranked in *either* direction. Dissolves, fades, tricks are *easy*.

Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Pressure Plate: Maintains firm, precise pressure on film, insuring rock-steady pictures.

Single Claw Operation: Designed to permit adaptation for use with sound film.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.



Shown here are five enlarged frames taken from a Home Movie sequence made recently by Bill Daniels. Such fine enlargements are possible—even on paper—because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard® Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



The BOLEX H-16 *Less lens, \$282.50* *no Fed. tax*

PROFESSIONALS and advanced amateurs prefer the Bolex H-16 because it gives them every advantage they demand—yet permits the ease of operation that use for Home Movies requires.

Created and produced, admittedly for the one movie maker in 100 who can appreciate the finest, the Bolex H-16 is now the choice of exacting 16mm Home Movie cameramen all over the world. Swiss precision engineering has designed, in the H-16, a faultless instrument which you can depend upon to get the picture *every time* . . . in every climate and under all conditions.

Drop into your camera dealer's today. Let him show you the many professional effects you can get with the H-16 and *without extra*

equipment or gadgets. Handle it, sight it, check its simplicity of operation. You'll know *why* America's foremost cameramen prefer the Bolex H-16 for their Home Movies.

*KERN-PAILLARD LENSES are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizal 1" f/1.5,

Yvar 15mm f/2.8 and Yvar 3" f/2.5. Note: The Switar 1" f/1.1 is as fine as any speed lens ever made for the 16mm field.



Bolex
A PAILLARD
PRODUCT

**MOTION
PICTURE
CAMERAS**

WRITE TODAY for descriptive folder MM 150 on camera and lenses to:
PAILLARD PRODUCTS, INC., 265 MADISON AVENUE, NEW YORK 16, N. Y.
Bolex Cameras are sold and serviced through leading camera dealers everywhere.

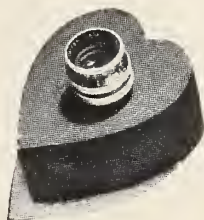
To
Make
Your
Movies—

More
interesting
More
exciting
More
finished

—See
The back cover
of this issue of
MOVIE MAKERS



IN HOME MOVIES...the Heart of a perfect picture is a **Kern-Paillard lens**



Standard of Quality and Precision the World Over. Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen . . . there is nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade, except the 16mm telephoto. Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 \$183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 \$97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) \$78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvar 3" f/2.5 \$128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 \$160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvar 25mm f/2.5 (Telephoto) \$68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvar 36mm f/2.8 (Telephoto) \$89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

Yvar ½" f/2.8 (For Bolex L-8 only) \$49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision
lenses



PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

NOW

SHOOT IT IN SOUND!

with the ALL-NEW

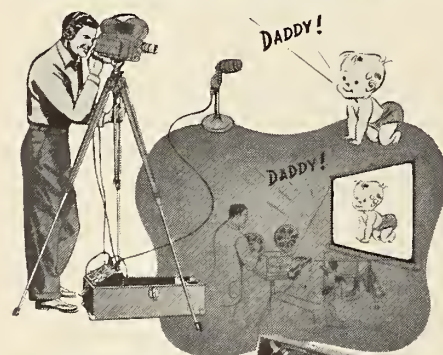
AURICON Cine-Voice

16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695⁰⁰ at your photo Dealer,
or write to us for free
descriptive Folder telling how to shoot
Home Movies with Hollywood style
sound-tracks, for exactly the same film
cost as silent movies! You can show
your own "Cine-Voice" talking pictures
on any make of 16 mm sound-on-
film projector.

Record SOUND-TRACK & Picture...
Project SOUND & Picture!



COMPLETE OUTFIT... \$695⁰⁰

Including "Cine-Voice" Sound Camera
with high fidelity Microphone, Amplifier
Headphones, all Batteries and Tubes
Carrying Case, Instructions. Camera
uses "C" Mount Lenses (not furnished)
same as most popular 16 mm Cameras.

RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January
1950

The reader writes	6
High hickory	O. L. Tapp, ACL 11
Adventures in animation	Glen H. Turner, ACL 12
Now, sound on film!	Boynton W. Roberts 14
Keeping sound in sync	Martin Weledniger 15
Using the wide angle lens	James W. Moore, ACL 16
Movies in color: 2	18
Build your own boom	Bruce Engels, ACL 19
Cypress Gardens invites	Robert J. Eastman 22
Hints from Hollywood	24
The clinic	Aids for your filming 25
News of the industry	Reports on products 26
Closeups	Ten Best contest report 28
Late releases	New 8mm. and 16mm. films 32
Titles that talk	33
Clubs	People, plans and programs 36
ACL members urged to name candidates	37
8mm. on the march	Editorial 38

Cover photograph from Florida Cypress Gardens Assoc.

JAMES W. MOORE

Editor

DON CHARBONNEAU

Consultant Editor

ANNE YOUNG

Production Editor

JAMES YOUNG

Advertising Manager

Vol. 25, No. 1. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



CASTLE FILMS

Greater New January MOVIES!

January is
CASTLE FILM
Month!

Never before have we offered more outstanding movies for the enjoyment of all 8mm-16mm projector owners!

HOPALONG CASSIDY

in CASTLE FILMS

SENSATIONAL! IN 3 GREAT SUBJECTS!

'THREE on a TRAIL' 'BAR 20 RIDES AGAIN' 'HEART of the WEST'

- ① Hopalong daringly bombs an outlaw gang into submission!
- ② Hopalong's secret signal leads cattlemen to hideout of bad men!
- ③ Hopalong's nerve turns stampeding cattle, wiping out rustlers!

ABBOTT and COSTELLO

in "HIGH FLYERS"

- ④ Bud and Lou in hysterical plane antics, 10,000 feet up, making the "wild blue" wilder! Packed with thrills and laughs!

AN EXCITING SPORT MOVIE!

"SPORT THRILLS of the YEAR"

- ⑤ Thrilling, red-hot moments from variety of nerve-tingling sports including Kentucky Derby, Pendleton Rodeo, Army-Navy Game; many others!

3 CARTOON LAUGH RIOTS with WOODY WOODPECKER

'DIPPY DIPLOMAT' 'THE LOOSE NUT' 'WOODY DINES OUT'

- ⑥ Woody in wild plot to steal free lunch! Side-splitting!
- ⑦ Woody golfs in wet cement with laugh-filled action and gags!
- ⑧ Woody and villainous cat in hilarious rough-house fun!

FREE to all projector owners! New 1950 Deluxe Castle Films' catalogue describing a great variety of home movies.
SEND THIS COUPON TODAY!

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE. 542 S. DEARBORN 604 MONTGOMERY
NEW YORK 29 CHICAGO 5 SAN FRANCISCO 11

DON'T DELAY!
See your Photo Dealer or send him this handy order form TODAY!

ORDER FORM

M-1 Send Film Numbers in size and length checked

		1	2	3	4	5	6	7	8
8 ^M	50 ft. \$1.75								
	Complete \$5.50								
16 ^M	100 ft. \$2.75								
	Comp. \$8.75								
	Sound \$17.50								

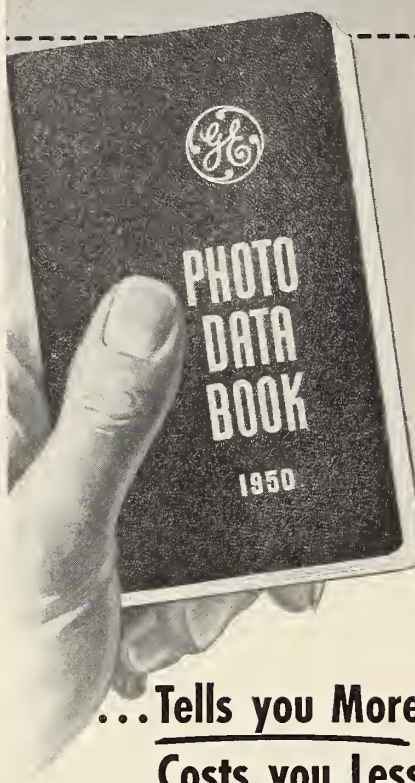
Name.....

Address.....

City.....Zone.....State.....

Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalog ☐

NEW 1950 Photo Data Book



...Tells you More Costs you Less

Forget the exposure index?
Or the guide number?
What aperture change
for this close-up?
What's the filter factor?

Have all the answers at your fingertips! Get your new 1950 General Electric Photo Data Book today. It's so full of handy facts, valuable data from all manufacturers ... in quick reference form.

Here's a partial table of contents:—

Exposure Indexes
Filter Factors
Flash and Flood Guide Numbers
Lens Formulas
Metered-Flash (sun-plus-flash) Exposure Table
Shutter Speeds of Movie Cameras
Triangle Lighting
Darkroom Information
Aperture Correction for Close-ups
Your Meter in the Darkroom
Exposure Ratios in Copying and Enlarging
Hyperfocal Distance Chart
Speeds of Photographic Papers
Projection Distance Dots
Weights and Measures
Metric Equivalents
Glossary of Photographic Terms
—and much more!

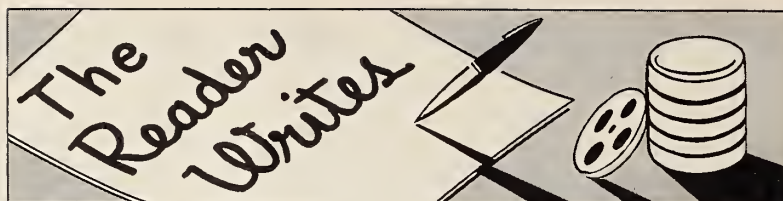
In the field or in the darkroom, you'll find no handier, no more complete reference guide ... for only 50¢

At your dealer's, in the new attractive counter display.

General Electric Co., Schenectady 5, N. Y.

GENERAL ELECTRIC

606-74



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SURPRISE IS A MILD WORD!

DEAR MOVIE MAKERS: What to say next is somewhat of a puzzle. Surprise is a mild word! After all the letters and stuff, I was sort of hoping for a Ten Best. But hitting the jackpot the first time out was a *most welcome surprise*. It only goes to show that there is no harm in trying.

And so thanks for everything, and more power to you in furthering the cause and improving the quality of amateur movies.

GLEN H. TURNER, ACL
Springville, Utah

THRILLED NO END

DEAR ACL: I was thrilled no end to read your letter advising me that my *Jones Beach* had been chosen as one of the Ten Best Films of 1949! You know how much it means to me to be honored by ACL, especially this year when I understand the competition was very keen.

GEORGE MESAROS, FACL
Long Beach, N. Y.

A GREAT HONOR

DEAR MR. MOORE: It is a great honor to be writing to you and the League as a Ten Best winner. May I take this opportunity to thank you all for bestowing this generous approval upon *Escape*.

WARREN S. DOREMUS, ACL
Rochester, N. Y.

TO PUT IT MILDLY

GENTLEMEN: Thank you very much for your kind letter of November 25 in which you and the staff of MOVIE MAKERS congratulated me for having my film, *The Witch Cat*, chosen as one of the Ten Best Amateur Films of 1949.

To tell you that I am exceedingly proud of the certificate and for what it stands is to put it mildly.

WILLIAM A. THOMAS, ACL
Buffalo, N. Y.

FIRST EVER ENTERED

DEAR MR. MOORE: Vic Watson and I wish to thank you for the recognition you gave our film, *A Christmas Story*, in your annual contest. We are especially pleased as this is the first film

either Mr. Watson or I have ever entered in your competition.

BERT SECKENDORF, ACL
Brooklyn, N. Y.

VERY HAPPY

DEAR MOVIE MAKERS: I was very happy when I received your good news that my motion picture, *Her Heart's Desire*, had been awarded Honorable Mention in the selection of the Ten Best Amateur Films of 1949.

Please accept my sincere thanks for this very kind recognition of my endeavor to produce a good film. I hope that my next picture, on which I am already working, will turn out still better.

OTHON GOETZ, ACL
Chicago, Ill.

NOT DOWN TO EARTH

DEAR ACL: I can't tell you how delighted I was to receive Mr. Moore's letter stating that *Caledonian Chronicle* had been awarded Honorable Mention in the Ten Best contest. I'm not down to earth yet!

ESTHER COOKE, ACL
Albany, N. Y.

WILL TRY AGAIN

DEAR MOVIE MAKERS: Although our film, *Barbecue*, did not make top honors in either the Ten Best or Honorable Mention categories, we felt highly honored to find it listed as a runner-up among pictures entered by former Ten Besters and such top notch workers as Carbonaro, Merz, Londema, Tapp, Nelli, Valentine and others of equal talent.

This being our very first film entered in any contest, and the competition being what it was with such a tremendous number of films entered, we feel as happy about the whole thing as though you had awarded us a Ten Best rating. We will try again. This was wonderful encouragement.

PETE B. DELAURENTI, ACL
Renton, Wash.

ALWAYS PUZZLED ME

DEAR MR. MOORE: I have been a reader of MOVIE MAKERS for the past sixteen years and a member of the League for the last twelve years, and it has always puzzled me how the judges arrive at their decisions regarding the Ten Best and Honorable Mention winners.

Reading through December MOVIE MAKERS on the latest awards, your

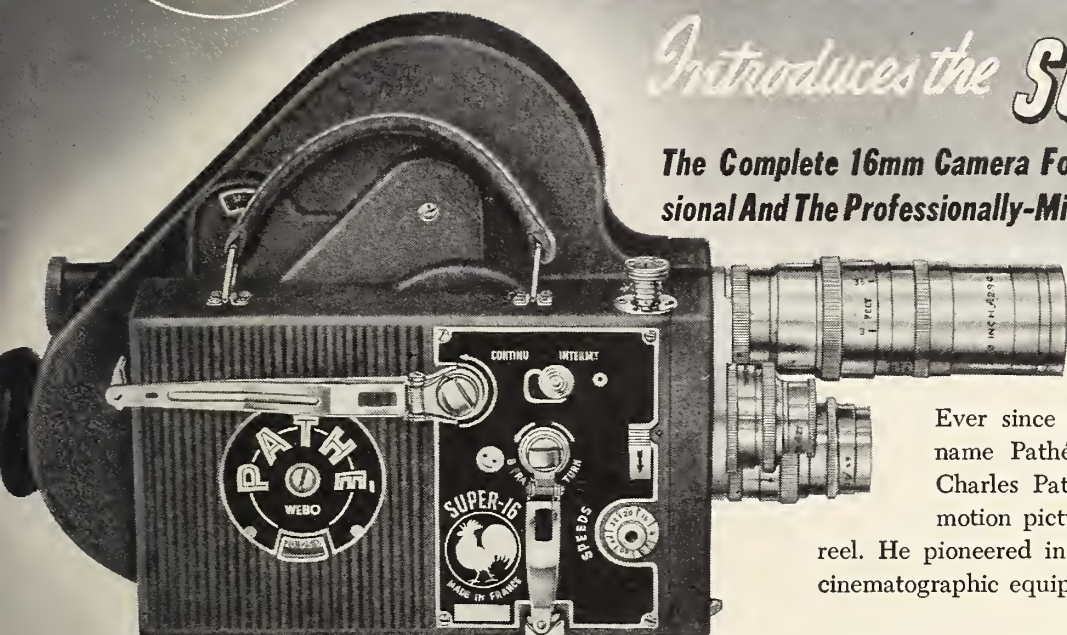


PATHE

*The Greatest Name
in Cinematography*

Introduces the **SUPER "16"**

The Complete 16mm Camera For The Professional And The Professionally-Minded Amateur

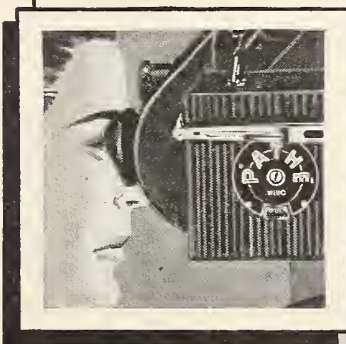


Ever since the inception of motion pictures, the name Pathé has been a most important factor. Charles Pathé was one of the first to operate a motion picture exchange. He originated the news-reel. He pioneered in the design and manufacture of great cinematographic equipment.

Compare These Pathé Features With Any 16mm Motion Picture Camera At Any Price!

- ★ **Full Frame Focusing Device** — You actually sight directly through the lens in use all the while you're filming. You see the exact field, no need for parallax compensation, no chopped heads, no out-of-focus pictures, you see exactly what is being registered on your film.
- ★ **Variable Shutter** — A totally closing variable shutter enabling you to make wipes, fades and lap dissolves without any additional accessories. All professional theatrical effects at your fingertips.
- ★ **Speeds to 80 Frames Per Second** — A full scale of six speeds incorporating the exclusive Pathé 80 frame feature for extreme slow motion. With the Pathé patented governor you are certain of exact speed to the last frame of any sequence.
- ★ **Long Run Spring Motor** — 30 feet of film to one winding. Now no precious scenes lost. Almost 75% longer run with one winding.
- ★ **Extra Light Weight** — All these features in a camera that weighs less than five pounds. Compact, rugged—for easy hand operation. Lightest camera in its class.
- ★ **Built-in Hand Crank** — Not a mere accessory which can be lost or left home but a built-in mechanism always at your fingertips for forward and reverse action and additional professional effects.
- ★ **Tri-Lens Turret** — An exclusively designed three lens "C" mount turret. With this Pathé feature any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret. The smoothest operating turret yet designed.
- ★ **Automatic Footage and Frame Counters** — These counters, an integral part of the camera, add and subtract with extreme accuracy. The frame counter is used in conjunction with the Variable Shutter to effect smooth scene transitions.
- ★ **Single Frame Device** — Still pictures for animation and stop motion...either instantaneous or time exposures. Special locking device prevents accidental exposure.
- ★ **Optical Viewfinder** — A perfectly corrected built-in optical viewfinder for various focal length lenses.

Pathé, with an unchallenged heritage in motion picture camera pioneering and development, now presents to the professional and the professionally-minded amateur a truly fine instrument embodying all professional features. The result of years of unquestioned leadership in a highly specialized field, the Pathé Super "16" offers flexibility, scope and refinements unsurpassed by any other 16mm camera, regardless of price. See it...test it...compare it! You, too, will agree that it is the ultimate in the 16mm motion picture camera world. List Price, \$395.00, less lens. (No excise tax.)



Full Frame Follow Focus

A feature formerly restricted only to the professional cinematographers now available in the Pathé Super "16". You sight directly through the lens in use while it is in use! You can follow focus — you see when the subject moves out of the depth of field — you can achieve perfect composition — from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures...no more chopped heads...no necessity for parallax correction — there is no parallax. All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

"This is but one of the many features of the Pathé Super "16" that makes me certain that it is the finest 16mm I have ever seen."

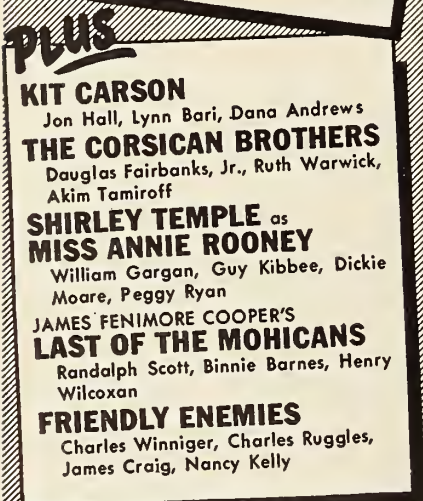
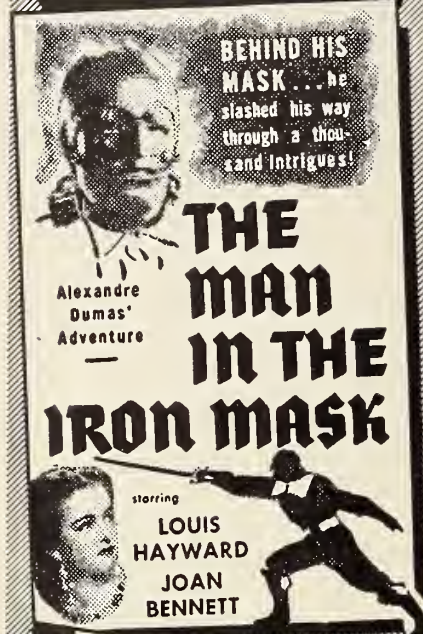
Robert E. Brockway
President, Pathé Cine

NOTE...If your Dealer doesn't presently have the Pathé Super "16" in stock, please be patient. He'll have it shortly. Meanwhile, write for full descriptive literature.



PATHÉ·CINÉ
521 FIFTH AVENUE, NEW YORK 17, N. Y.
A DIVISION OF DIRECTOR PRODUCTS CORP.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of **2 additional**
Major Company HITS
of the Edward Small Group



For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

comments on many of the Ten Best are not as favorable as your comments on some of the Honorable Mention winners. It seems, therefore, that the judges might feel a trifle uncertain regarding their decisions.

I am not trying to place my judgment above that of your judges, who, I am certain, have had much more experience than I have. But I am interested in what, in simple terms, makes a good amateur movie.

CHARLES H. BENJAMIN, ACL
Past President

Brooklyn Amateur Cine Club, ACL
Brooklyn, N. Y.

Dear Charlie: It puzzles us, too. Broadly speaking, we are a trifle uncertain about our decisions. If you have read *Hobbyist's Hobby*, our November editorial, you'll know what I mean.

As for what makes a good amateur movie, I'd list the ingredients, in their order of importance, as follows: (1) Intent—a compulsive drive which makes it undeniably necessary for a filmer to say in his film something sincere, moving or beautiful; (2) Imagination—an undefinable, and largely unteachable, talent which transmutes the thing said into imagery of universal recognition and appeal; (3) Ability—the technical skill to translate intent and imagination into adequate film form.

FILMERS TAKE HEART

DEAR FRIENDS: Congratulations on your choice for the Ten Best and especially the Hiram Percy Maxim Award! I have seen the picture that won the Award, and you can take my word for it, Glen Turner's film richly deserved it.

I exhort all filmers to take heart from his victory. He has proved against the stiffest kind of competition that it is not the equipment you own that counts, it's what you do with it.

AL MORTON, FACL
Salt Lake City, Utah

To a great-hearted competitor and Maxim Award winner for 1947, our warmest thanks!

SIMILAR IN SIZE

DEAR READER WRITES: May I suggest that the ACL lapel pin or button be similar in size to the Marine Corps button, which measures approximately 9/16 of an inch in diameter?

In the outer area, the letters "ACL" on the top side and the words "Amateur Cinema League" on the bottom side, with an amateur movie camera on a tripod in the center circle. Having the camera and letters in gold and the background in red would make this design quite attractive and colorful.

GEORGE R. WRIGHT, ACL
Arlington, Mass.

THERE IT WAS!

DEAR MOVIE MAKERS: Every year we make up our own personal Christmas cards. This year we were at a loss for an idea until the arrival of December



MOVIE MAKERS—and there it was. Right on the cover!

So, at the very last minute, we cut and we pasted and we had the very best Christmas card yet. You can see by the enclosed copy what we mean.

RAYMOND J. BERGER, ACL
Cheektowaga, N. Y.

CLUB IN MICHIANA?

DEAR MR. MOORE: As I read such articles as Helen King's *Run a Nickelodeon Night*, I realize the fun that one misses by not belonging to a local movie club. And not only the fun, but the opportunity to join in cooperative filming ventures and programs of benefit to the entire community as well as to the individual filmer.

In discussing the subject with dealers in the Michiana area, I find a great deal of interest in helping with the formation of such a group. I therefore invite ACL members and other movie makers in South Bend and Mishawaka to get in touch with me if they are interested in a local movie club.

JOHN H. GROET, JR., ACL
713 Studebaker Street
Mishawaka, Ind.

The full resources of the ACL's Club Department already have been pledged to member Groet and those others interested in forming a club in this busy area.

RESULT OF SHOWING

GENTLEMEN: Enclosed please find money order covering two memberships in ACL. One of our other ACL men screened a reel of his recently at the club without titles. He put the League leader and end title on instead and everyone thought it was beautiful. These two new members are the result of that showing.

A. THEO ROTH, ACL
Golden Gate Cinematographers
San Francisco, Calif.

VERY GRATIFYING

DEAR MR. CHARBONNEAU: Your interest in our club is very gratifying, and I am sure that every member of our club, whether ACL or not, realizes the importance of your organization in the field of amateur movies.

RALPH R. SMITH, ACL
President

Bennington Movie Makers
Bennington, Vt.



**His father's as
proud as we are!**

THE moving hand. That look of surprise. Even the smoke from the candle. Ansco Triple S Pan stops them all.

But conditions like these are made to order for the terrific speed of this amazing reversible film. It's so fast, in fact, you can use *less* artificial lighting—or you can move your lights *farther* back.

The advantages are tremendous.

There is less brilliant glare, which means that children, particularly, are not as conscious of the lights. They are more relaxed. Less apt to squint, or kick up a fuss.

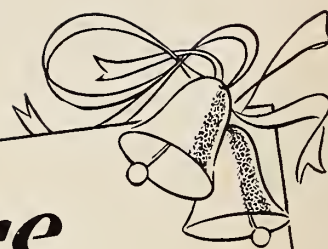
Indoors, or outdoors, Triple S Pan lets you take pictures in relatively poor light; or stop down for extra depth of field. This means you can keep your subject in focus over a much wider range

—with needle-sharp screen images.

You'll be delighted, too, to discover the tonal range possible with this wide-latitude film. Get a roll, today, and see how pleasantly surprised you'll be with your "professional" results.

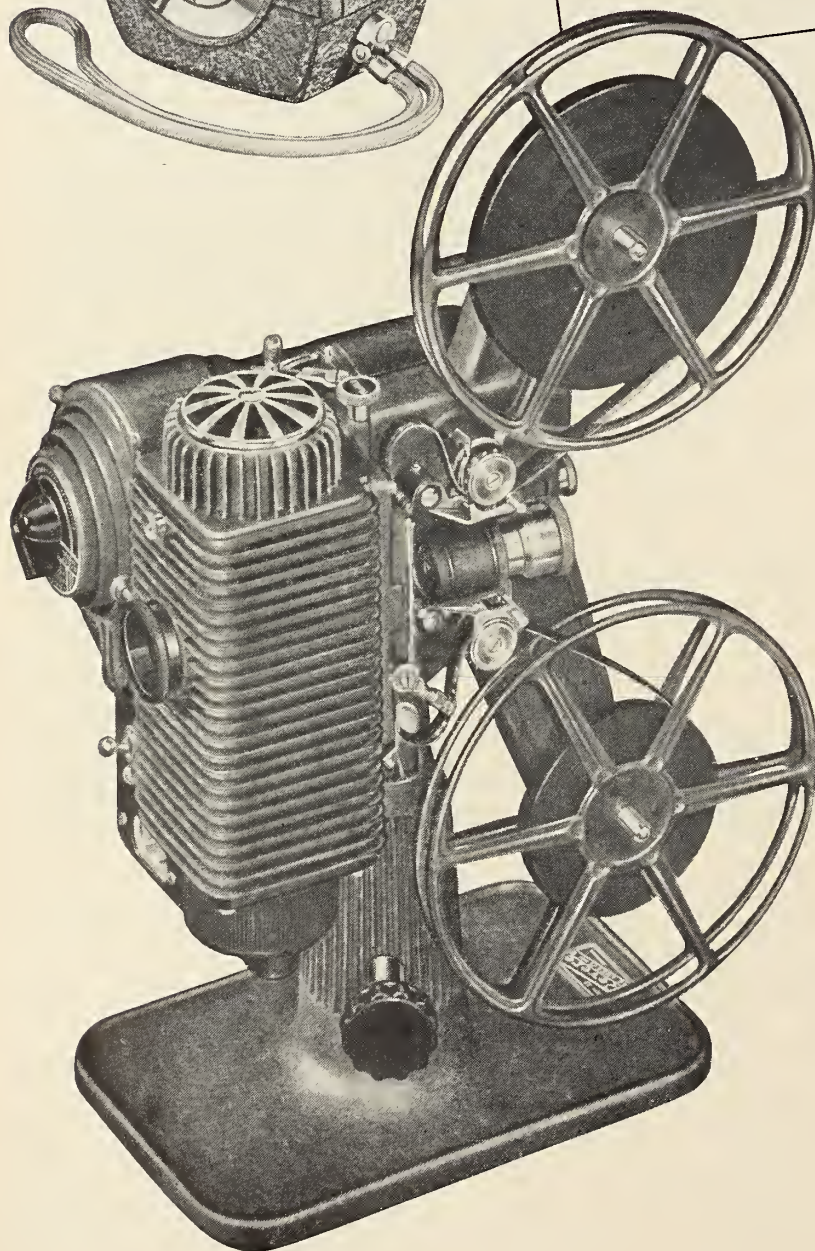
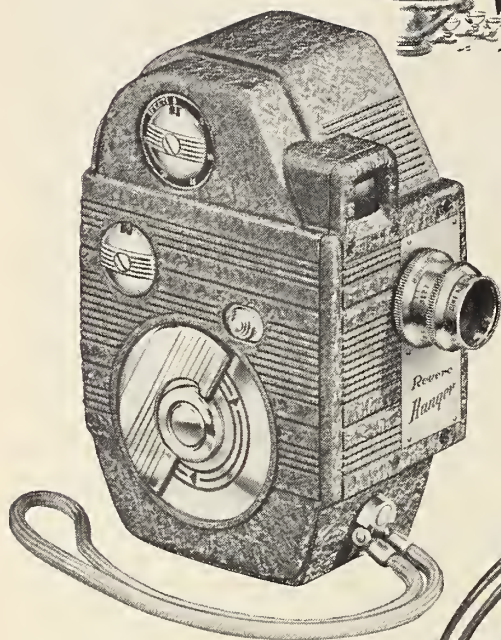
Ansco, Binghamton, New York.
A Division of General Aniline & Film Corporation. "*From Research to Reality*"!

ASK FOR *Ansco* 8 AND 16 mm TRIPLE S PAN FILM



Revere

Thrifty Eights... the perfect pair!



REVERE RANGER 8mm CAMERA

The Supreme 8mm Value!

A high quality camera at an amazingly low price. Five speeds, including slow motion, make the "Ranger" a favorite for action movies. Easy threading, interchangeable lens mount and parallax-corrected, built-in view finder are other "Ranger" features that make it the outstanding 8mm value.

F 2.5 Coated Lens—Tax inc., \$62.50

REVERE "85" 8mm PROJECTOR

Most Popular Home Projector!

Revere "85" is the ideal projector for home use. It gives "theatre quality" performance... extreme steadiness of operation. Owners appreciate its easy threading... double-blower cooling system... fast automatic re-wind... and other features that assure safe, smooth, brilliant projection.

Complete with long-life 500-watt lamp, fast 1-inch coated lens. \$99.50

**See these outstanding values
at your Revere dealer's now!**

REVERE CAMERA COMPANY • CHICAGO 16

Revere

EIGHTS AND SIXTEENS



CROSS LIGHTING, with its resultant highlights and shadow patterns, is best for all ski shooting, whether in downhill racing or on the ski lift.



Alta Peruvian Lodge

TIME was, once the Christmas turkey had been tucked away, that many amateur filers tucked away their cameras as well. No more good shooting now till spring, they'd say. . . . But not so today. For today, wherever snow falls across the land, there is the call of high hickory. With more than two million zealots tracking the ski trails, there are bound to be thousands making movies of this thrilling sport. And what a sport for movie making it most surely is! Are you ready to shove off?

DRESS FOR THE OCCASION

First of all, when traveling into your local ski resort, be sure to wear proper clothing. Avoid hampering heavy clothes that weigh you down, and trust instead to good woollens and a windbreaker jacket. A cap with earflaps is important, as are a pair of wool-lined mitts. And here's a tip: slit the right hand mitt so as to permit quick action of the index finger on the camera release button. Some sport shops sell mitts of this type presumably for hunters. They will work just as well when used with a movie camera as with a rifle. Finally, if you're not a skier, equip yourself with a set of snowshoes, or webs, for getting about in the deep snow.

THE PROPER LENSES

A wide angle lens is of little use in ski filming. Telephotos, however, will be a great help on many occasions in your movie tour of the schuss trails. For one thing, it is rarely possible to get physically close to such exciting action as ski jumping, downhill racing or even the slalom contests. Your 3x or 4x lens will pull your pictures in there where the action is at its best. Further, even on the practice slopes, it can save you much tramping about for varied camera distances. Also, you'll want a tripod, or, as many ski filers have done, a tripod screw inset in the top of one ski pole.

Try the ski trails this winter for a winning combine of action and the great outdoors

HIGH HICKORY

O. L. TAPP, ACL

ESTIMATING EXPOSURE

Your usually trusty friend, the exposure meter, cannot be wholly depended upon when shooting over snow. This will be so especially on the familiar full or long shots, where, with front lighting, the meter may show as high as $f/22$. And yet for such scenes in Kodachrome at standard camera speed, an aperture of $f/11$ will be as high as you should ever go. For near shots and closeups, a reading on your hand will generally be a good guide.

Exposing for side or back lighted scenes depends on what you want to get. If it is drama you're after, expose for the highlights. If you want detail, then expose for shadows.

CONTINUITY NO PROBLEM

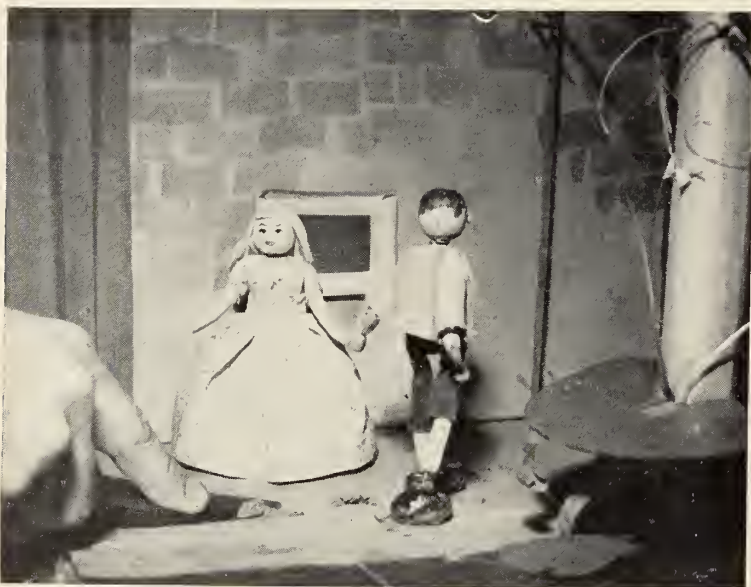
If continuity is your problem, the following may be helpful. One of the oldest and best treatments for any movie is the one-two-three method of long shot, medium shot and closeup. Let's begin with the practice or amateur section of the ski slope. Here you can always find spills, awkwardness and lots of humor. Why not concentrate on one beginner who spends all day trying, never moving more than a few feet before another fall. This could be used as a running gag in your film, with a cut-back now and again to the same person still trying to master the art.

After filming the beginners, let's move up to the big chair lift that takes the experienced skiers up the slopes and onto the mountain tops. Catch the skiers waiting their turn in line, then climbing aboard and swinging off into space. Now climb aboard a chair yourself for a ride to the top. But keep your camera handy, for you'll get some excellent footage on the way up. Shoot straight down and catch an empty chair [Continued on page 29]

ADVENTURES IN ANIMATION



OLD PUGH, THE PIRATE, gets his fearsome features painted on with India ink. The figures were shaped from balsa wood and joined with copper wire.



HERO AND HEROINE say a fond farewell, as the fisherman goes off to his nets. Clay under models' feet kept them upright when posed off balance.



RIGHT ANGLED MIRRORS as a background were used to create the illusion of many couples and various dance patterns in dance fantasy sequence.

GLEN H. TURNER, ACL

If and when any credits are being distributed for the making of *One Summer Day*, I believe that our oldest boy, Douglas, at least deserves an assist. In fact, a good case might be made for giving him the treasured Maxim Award. But please don't tell him I said so.

It all started—a couple of Christmases ago—like this. I had purchased a few months before the holidays a new 8mm. Filmo Sportster. And like all people with a new gadget I toyed around awhile with the speed control, shutter release and the like. I began wondering too about possible uses for the single frame feature. It wasn't long then till an animated title or two began appearing in our films. The next obvious and apparently inevitable step was an animated show.

WOODEN TOYS LEAD TO TRIUMPH

But cartoon animation seemed out of the question, both as to available time and the technical difficulties involved in the drawings. Then Christmas came, and with it a seeming solution to our animation dilemma. Douglas, then all of five, received a set of "Crazy Ikes," an assortment of wooden units that could be assembled into jointed characters in any number of positions.

With these as a beginning we were in the animation business. Disney and George Pal just weren't in it when our first reel came back from the processors. What had been hours and hours of move-the-figures, click-the-shutter, move-click, move-click, etc., suddenly became a few precious seconds of revealing action. The Crazy Ike actually sat up, stood up, got on his horse and rode away. This first production, *A Little Boy's Dream*, was reasonably successful, but it seems we hadn't had enough. Hence the birth of *One Summer Day*.

HOW A STORY IS BORN

Movies being essentially a narrative art, probably the most important single item in any film is its plot or underlying theme. (Call it continuity or whatever you wish. It's the getting from here to there.) Here again it was Dougie who supplied the answers. His wide-eyed interest in pirates and sword fighting seemed to give us just the vehicle for an animated venture.

But it's amazing how a plot changes when you bring it down from the rosy clouds of imagination to the actualities of technical know-how. The original plot called for a buried treasure episode. It was soon abandoned. How to make animated characters dig in sand, when it was problem enough merely to make them stand and walk about on a smooth hard surface, discouraged too much elaboration. The scenario was thus rewritten a couple of times during the actual filming.

Again, even the nature of some of the characters made and used in the show dictated some plot changes. A celluloid fish was purchased so the hero would have something to catch when he went out

How a child's Christmas toy prompted the production of "One Summer Day," Maxim Award winner for 1949

fishing. We soon found that the one we selected had so much personality that he seemed to demand a more important role. Thus, the script was revised so that he was instrumental in saving the girl from the pirates at the end of the show.

THE CHARACTERS AND THE SETS

With a tentative outline of what the film was to be about, our next problem was creating the characters. The Crazy Ikes soon proved too heavy. A layer of clay on the bottom of their feet had been used to hold them upright in positions where they were not in balance. But this clay softened under the flood lamps and over went the figures.

Accordingly, the new characters were constructed of balsa wood. They had copper wire running lengthwise through the various segments of arms, legs and so on, to hold the figures together and to provide joints that would bend. Sections of the figures that were covered with clothes were merely stuffed with cotton. The hair of the heroine was made of yellow embroidery floss. It was looped back and forth several times, stitched through the middle to form a part, then glued on the head. Details of features were painted on with water colors and India ink.

PACKING BOXES PRODUCE SETS

The sets for the most part were made of cardboard packing boxes covered with various colors of construction paper. Details of boards and shingles were drawn in with India ink. A weathered appearance was obtained by applying shellac to certain portions. The ship and fishing boat were built around small cardboard boxes. Palm trees were made with green paper fronds lashed to small willows stuck in cones of clay. The clay made a heavy base which held the trees upright and yet could be moved easily about the sets to balance the compositions.

THE PROBLEMS OF ANIMATION

For the sake of the record it would be well to state that *One Summer Day* actually contains two types of animation. These are true animation and what may more accurately be called manipulation.

True animation, of course, consists of frame by frame exposures with slight alterations of the figures or objects between each exposure. On your first attempts you will discover that you have a tendency to move the figures too much between takes; the resulting action on the screen will be much too rapid to follow. A simple way to find how many frames to allot to each action is to go through the movements yourself and time them, then simply multiply the number of seconds involved by sixteen. Through experiment, for example, we discovered that it took approximately one second for a dancing couple to make a complete revolution or whirl. Thus, in making the couple whirl in the dance [Continued on page 30]



A SLIDE PROJECTOR, right, used as a tiny spotlight, and an angled mirror behind the cafe's facade, create effective illusion of light pouring from the paneled window in tricky night scene from *One Summer Day*.



WAVES WITHOUT WATER were ingeniously simulated by moving parallel rows of cardboard cutouts in alternating rhythm. Such wholesale movement of entire units was often used in film in place of more genuine animation.



A SIMPLE CIRCLE in the titler easel gave a spyglass viewpoint as the pirate chief stalked his prey. The paper palm trees in background are movable, and were used at will by the producer to balance compositions.

NOW, SOUND ON FILM!

New Cine-Voice 16mm. sound camera puts professional pictures within amateur reach

BOYNTON W. ROBERTS

EVER since the first 16mm. sound on film projector was introduced, the home movie maker has dreamed of the day when a precision 16mm. camera would be available at reasonable price for making talking pictures at home. The new Auricon Cine-Voice sound on film camera is the answer to that dream.

Designed and built in Hollywood by the Auricon Division of Berndt-Bach, Inc., this new 16mm. sound camera features simplified controls, weighs only 12½ pounds and is priced well within reach of the advanced 16mm. movie maker. It can be used for making talking pictures indoors or out, during vacation trips, at birthday parties, or even during baby's bath, all with theatrical brilliance and clarity.

The Cine-Voice camera is driven by a constant speed electric motor, providing on a 100 foot roll of film 2¾

minutes of continuous recording, such as when picturing sports events. Single perforation sound films in black and white are offered by Ansco, DuPont and Eastman Kodak Company, while for full color shooting there is available either Daylight Type or Type A Kodachrome. All emulsions are on the familiar 100 foot daylight loading spool.

To record actual sounds as they occur, along with the picture, the cameraman need only place the Cine-Voice microphone outside of camera range, adjust the amplifier and shoot. Synchronization of sound and picture is automatic, since both are put on the same film at the same time. Their separation is the ASA standard of twenty six frames between sound track and corresponding picture. Even if splices are made in the film, the sound and picture can be maintained in perfect synchronism.

HOW SOUND IS RECORDED

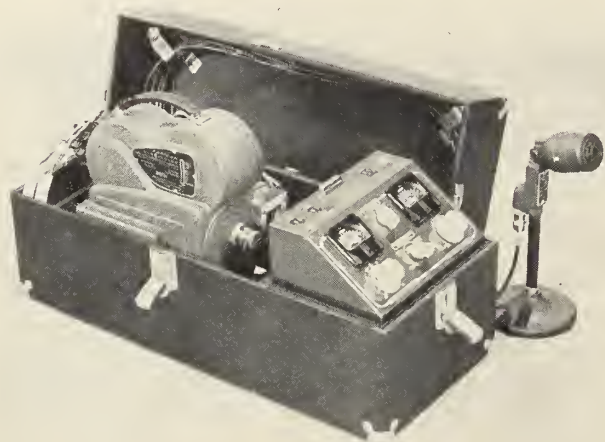
The sound track made by the Cine-Voice camera is of the variable area type and is recorded along the unperforated edge of the film by a galvanometer. This is an instrument having electric coils which move a tiny mirror in accordance with the sound waves being picked up by the microphone and amplifier. As this mirror swings back and forth, a beam of light is reflected from it onto the film, where it is recorded as a vibrating sound wave in photographic form. The galvanometer and all of the sound recording lenses are extremely rugged in construction and require no adjustment of any kind. Further, they will operate in any position, whether the camera is being hand held or is on a tripod.

The galvanometer is driven from a five tube Cine-Voice amplifier, which has all the necessary controls for recording the highest quality of speech or music. The amplifier has two meters, one to indicate volume of sound being recorded on the film, and the other to indicate the exposure of the sound track. The meters are calibrated so that previous experience in sound recording is not needed to understand their use. The sound track exposure meter also provides a means of checking on the condition of the amplifier batteries, which are of the portable radio type and may be obtained at any radio supply store.

INPUTS FOR MIKE AND PHONOGRAPH

Two input plugs are provided on the Cine-Voice amplifier, one for the sound recording microphone and the second for connection to a crystal phonograph pickup. The microphone input has a volume control and also a speech-music tone control connected with it. The phonograph input allows you to feed music from phonograph records into the amplifier at the same time speech is being picked up by the microphone. Thus, both speech and music can be put on the film at the same time if desired. The amplifier has sufficient power to record speech satisfactorily when a person is talking in a normal tone of voice as far as six feet away from the microphone outdoors.

[Continued on page 35]



SINGLE CASE houses Cine-Voice camera, special amplifier unit, headphones, microphone and all cables. Total weight: 12½ lbs.



FOOTAGE METER, center; parallax corrected viewfinder, right, and two cable connections, left, are seen here on Cine-Voice.

KEEPING SOUND IN SYNC

Accurately synchronized music, narrative and even

lip-recorded speech are claimed by Movievox wire sound system

MARTIN WELEDNIGER

LIKE the electric light and the automobile, there now seems no doubt but that sound with amateur movies is here to stay. Whether you're working with sound on film (*see opposite page*—Ed), double turntable sound on disc, or magnetic sound in any one of its present or promised forms, today's aspiring amateur filmer insists increasingly on a musical and narrative accompaniment with his pictures. Thus, as part of a stimulating series on sound (April, May, September and November, 1949), *MOVIE MAKERS* has asked us to state the case for Movievox. We are glad to have this chance to do so.

MAGNETIC WIRE RECORDER

Movievox, as some of you will already know, is basically a system for magnetic wire recording and playback. However, if these were its only abilities, it would have, certainly, no more claim on your attention here than a half dozen other recorders of equal sound quality. It is what we have *added* to Movievox that, we believe, makes it unique in the amateur film field.

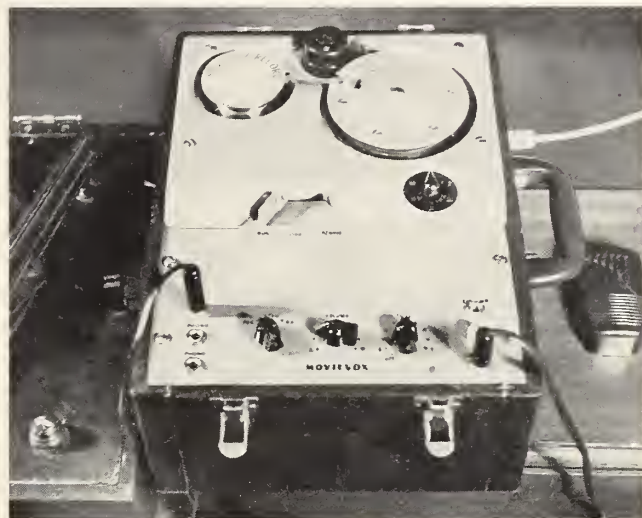
Our basic recording mechanism is built for us by the Webster-Chicago Corporation, already well and favorably known in the development of magnetic wire sound. Standard with this unit are such helpful operative features as an automatic brake guarding against wire breakage, an automatic stop mechanism and a timing dial.

COMPACT CONTROL PANEL

To these we have added, on a control panel of our own design, a centralized grouping of three control knobs. The first, on the extreme right, switches on the current and monitors the tone. The second, which is central in the group, serves as the volume control, while the third (at left) governs the three functions of the sound unit. These are to record, to play back and to serve as a public address system independently of the magnetic sound track. It is when this switch is in the record position that any previous recording on the wire is automatically erased as a new recording is made. This permits not only the re-use of wire customary to such units, but also a selective correction of recording errors down to as little as a single word at a time.

AMPLIFIER AND SPEAKER

The Movievox amplifier controlled by these switches has a frequency response of good quality from 80 cycles to well above 9000 cycles. The power output is approximately 5 watts. There are three input connections provided—one for the included microphone and two for plugging in pickups from a double turntable record player. The two output connections provide leads to the Movievox speaker and either to a booster amplifier for large audience screenings or to a head set when the unit is used for dictation. All input connections, as well as the external amplifier connection, are of high impedance, while the speaker connection is 3.2 ohms matching the Movievox speaker.



CONTROL PANEL of Movievox has three control switches, three input connections and two outputs for complete handling of sound.



IN OPERATION, the unit is placed centrally between controlling projector and turntables. Patented synchronizer is left front.

The Movievox speaker is also of our own design. Although housed as is customary in the cover of the single-case unit, we have built into the cover a patented baffle system which makes possible overtones heard only from the Movievox. The speaker is of the permanent magnet type, and comes equipped with 25 feet of extension cord.

PATENTED SYNCHRONIZING UNIT

We come now to the outstanding feature of the Movievox, which marks it as unique among all comparative magnetic sound systems. This is our patented synchronizing unit. With it, says J. F. Bailey, the designer, the Movievox recorder can be coupled with any projector on the market—8mm. or 16mm., silent or sound—so as to play back music, narrative [Continued on page 38]

USING THE WIDE ANGLE LENS

JAMES W. MOORE, ACL

Photographs by LEO J. HEFFERNAN, FACI

HAVE wide angle lenses got you wondering? Have you asked yourself *what* they are? *What* they do?

Or even *why* they are called "wide angle" in the first place? If so, you have been asking sound and stimulating questions. The answers to them, we believe, can be of equal interest. Let's take a look.

WHAT WIDE ANGLE LENSES ARE

Putting it as simply as possible, a wide angle lens may be defined as a lens having a wider angle of view than that of the lens which is standard for the camera

INCREASED AREA



FIG. 1: Cramped and crowded is this Sunday morning scene, pictured with standard lens from farthest possible camera position.



FIG. 1-A: Clear and composed is same scene shot with wide angle lens from same spot. Note increased coverage in both directions.

involved. If this sounds at first like saying only that "a wide angle lens is a lens with a wide angle," let's look further into this definition. Let's look at the word "standard."

WIDE COMPARED TO STANDARD

When you bought your camera, it had mounted in it (normally) a single lens of a certain focal length. What the speed of that lens was is not important to our present discussion. But what its focal length was is of vital importance. With an 8mm. camera, this focal length would be $\frac{1}{2}$ inch (12.5mm.); with a 16mm. camera it would be 1 inch (25mm.) in length. And with each camera this lens would be known as the normal or "standard" lens for the camera concerned.

DEFINING STANDARD

But why *standard*? And why a $\frac{1}{2}$ inch lens in one case and a 1 inch lens in the other? Again simplifying, a lens is regarded as standard for a given camera when its focal length produces an image on the film which most nearly resembles in perspective the scene being imaged. And, to answer the directly related second question: the ideal or standard focal length of a lens varies depending on the size of the image it must produce. Thus it is that with the 8mm. camera and *its* frame size, the $\frac{1}{2}$ inch lens is regarded as standard. With the larger frame size of the 16mm. camera, the 1 inch lens is required to produce an image similar in coverage and perspective. Their angles of view, however, remain the same—approximately 20 degrees by 15, on the horizontal and vertical.

SHORTER LENGTH—WIDER ANGLE

What happens now, if we use on either of these cameras a lens of *shorter* focal length than the standard? Practically (with the screened image, that is), a number of interesting things happen—which we shall consider carefully in a moment. Technically what happens is that the shorter lens also takes on a *wider angle of view*; it becomes for the camera in question a wide angle lens.

There have been established, however, certain focal lengths which are regarded as being *the* wide angle lens for each size of camera. For 16mm. cameras this lens is almost universally 15mm. in length (as opposed to the 1 inch, or 25mm., standard); with an 8mm. camera *the* wide angle lens varies from 7 to 7.5 up to 9mm. in focal length. There also are available for each camera accessory wide angle lenses. These, when fitted over the standard lens of the camera, shorten its focal length (but do not change its speed) to create the same effects as a prime wide angle objective.

LARGER FIELD FIRST EFFECT

Certainly the best known effect of the wide angle lens is its ability to enlarge the camera's field of view from a fixed camera position. For the family filmer this often may mean the difference between getting a desired scene and not getting it. With his back literally against the wall, he simply shifts from his standard lens to the wide angle for the needed coverage. [Continued on page 34]

INCREASED DEPTH OF FIELD



FIG. 2: A shallow depth of field, created by near camera position and wide aperture in shadow lighting, is returned by standard lens in the group shot above. Note also cramped composition and poor perspective.



FIG. 2-A: Increased depth of field and more pleasing placement of all figures within the frame result from using the wide angle lens. Actually, camera here was placed slightly nearer subjects than in Fig. 2.

Increased area, greater depth of field and visually accelerated movement are three prime effects of the wide angle lens. You'll want to use them



ACCELERATED MOTION



FIG. 3: In these exactly comparative picture trios, the girl begins her run toward the camera at mailbox in background, reaches the sidewalk on right at midway, and completes her action by steps at left.

Although she travels an equal distance in equal camera time in both cases, the effect on the screen created by the two sequences will be markedly different. The standard lens take above will seem the slower.



FIG. 3-A: Shot with a wide angle lens above, both the pictures and their kinetic effect on screen will be magically altered. Because of greatly deepened perspective (note receding lines of sidewalk) the

girl's figure at start is smaller and seems farther away. Therefore, as she runs toward camera, she seems to be traveling a greater distance in the same time, thus creating impression of increased speed.

MOVIES IN COLOR: 2

How the type of light and tone of your subject affect

outdoor exposures in color. . . . Part 2 of a series

THERE is but one accurate exposure for color film at which a scene and the colors therein will be reproduced correctly. But film manufacturers agree that there is a certain latitude in the film which permits an error up to one half stop variation from the normal exposure without sacrifice in quality. This means that a filmer will adopt some means of gauging or estimating the correct exposure or his results are likely to be disappointing.

EFFECTS OF EXPOSURE ON COLOR

Overexposure causes the colors and the picture details to appear diluted and washed out, whereas underexposure will make the scene look as if it had been photographed through smoked glasses. On the other hand, if the sky chart (the instructions which come with the film) is followed, or if an exposure meter is used correctly in arriving at the exposure, then the scene will be reproduced so as to accent and enhance all of the colors and details within the angle of view of the lens.

Most cameramen agree that, when filming in direct sunlight, use of the directions which come with the film is the most dependable way of estimating exposure. However, this involves a certain amount of thinking, for the light and subject matter conditions must be estimated and these conditions interpreted into an exposure by reference to the data chart. For this reason, an exposure meter is often bought with the camera. All of those available today are dependable if used correctly. But they, too, require study and close adherence to instructions, as will be discussed in detail later.

USING THE INSTRUCTIONS WHICH COME WITH COLOR FILM

Daylight type color film is balanced for sunlight *plus* skylight. Scenes illuminated by sunlight are in addition partly lighted by reflections from other objects, such as grass, trees, rocks, walls and the like. But there is also present, if the blue sky or clouded sky is visible from subject viewpoint, a considerable amount of skylight. These added sources of illumination bolster the shadow side of objects in the scene, thus tending to decrease contrast in the lighting. Otherwise a scene would be made up of harsh highlights and inky shadows, and color photography would suffer greatly thereby.

TYPE OF LIGHT IMPORTANT

In following the instructions which come with the film (daylight type) outdoors in the daytime, the scene must be appraised from two separate standpoints. First of all, weather conditions are considered. There are five categories: (1) clear, direct sunlight; (2) hazy sun (when soft shadows are cast); (3) open shade (with clear blue sky); (4) cloudy bright (no shadows cast), and (5) cloudy dull (threatening).

With the exception of No. 3 (open shade with clear blue sky), these five categories are easily understood and need no explanation. By "open shade with clear blue sky" there are meant the conditions encountered in an area

shaded by the side of a house. Persons pictured in close-up under these conditions will not squint their eyes, and the movie shots take on a candid, off-guard appearance.

However, to use the diaphragm stops indicated in the instructions, there must be visible from subject viewpoint an expanse of clear blue sky from the zenith almost down to the horizon in all visible directions as one stands with his back to the house. If there is any doubt about this, it will be better to take a reading with an exposure meter, rather than to go by the instruction sheet. Also, when filming under these conditions, a haze filter is needed to prevent a bluish look in the finished movies.

Pictures made in direct sunlight require no haze filter; but on overcast days (No. 4—cloudy bright) one is recommended, especially if such footage is to be included with shots made in direct sunshine. It is generally agreed that color movies made on an overcast day with the proper filter in place on the lens are very pleasing to the eye. Lighting contrasts are soft and, to the eye, colors take on a pastel shade. In the finished movie, however, the colors are vivid and the picture sharp. And, for an obscure reason, this combination also imparts a stereoscopic quality or illusion of depth to the projected image.

BEST TIMES OF DAY

Movies filmed in direct sunlight are most effective when lighted by mid-morning or mid-afternoon sunlight. When the sun is directly overhead it casts heavy, unattractive shadows, especially in closeups of persons in which eye sockets and areas under the nose and chin will suffer. On the other hand, color pictures made during the recommended period make possible general front lighting. This is desirable not only because it is an effective type of lighting, but also because it reduces exposure problems to a minimum. With the sunlight reaching the scene from the general direction of the camera, shadows will be almost invisible from the camera viewpoint. To achieve this lighting, a cameraman faces his subject toward the sun, then takes the picture with the sun behind and slightly to one side of the camera.

EXPOSURE STANDARDS

Taking Bright Sunlight as a standard, the recommended changes in exposure for the different weather categories are as follows:

Bright sunlight. See exposure recommendations in the table which follows.

Hazy sunlight. Requires one stop more exposure than bright sunlight.

Cloudy bright. Requires two full stops more than bright sunlight.

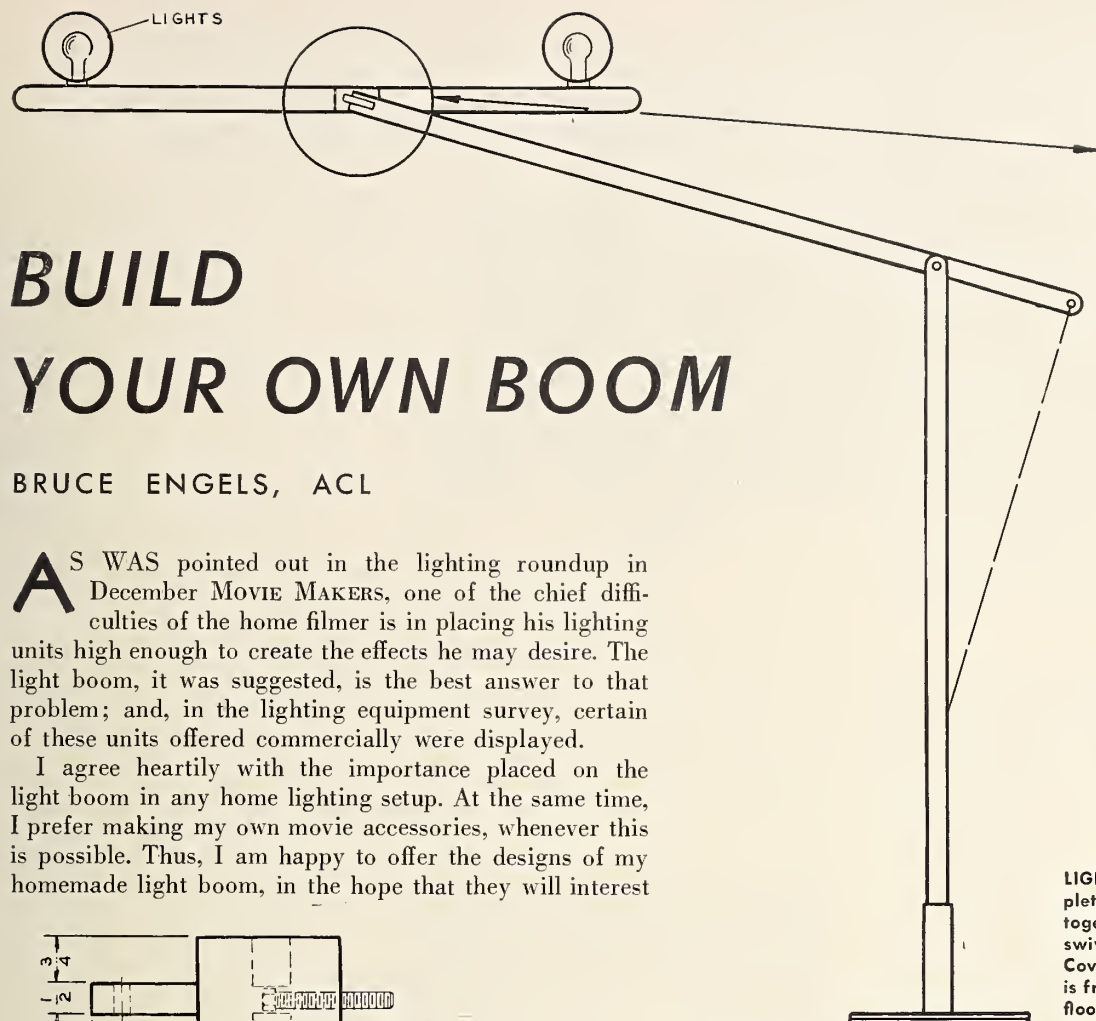
Open shade. Requires about three full stops more than bright sunlight.

Cloudy dull. Requires three full stops more than bright sunlight.

Other variations from the norm are:

Side lighted subjects in bright sunlight require one full stop more than front lighted subjects.

Back lighted subjects in bright [Continued on page 30]



BUILD YOUR OWN BOOM

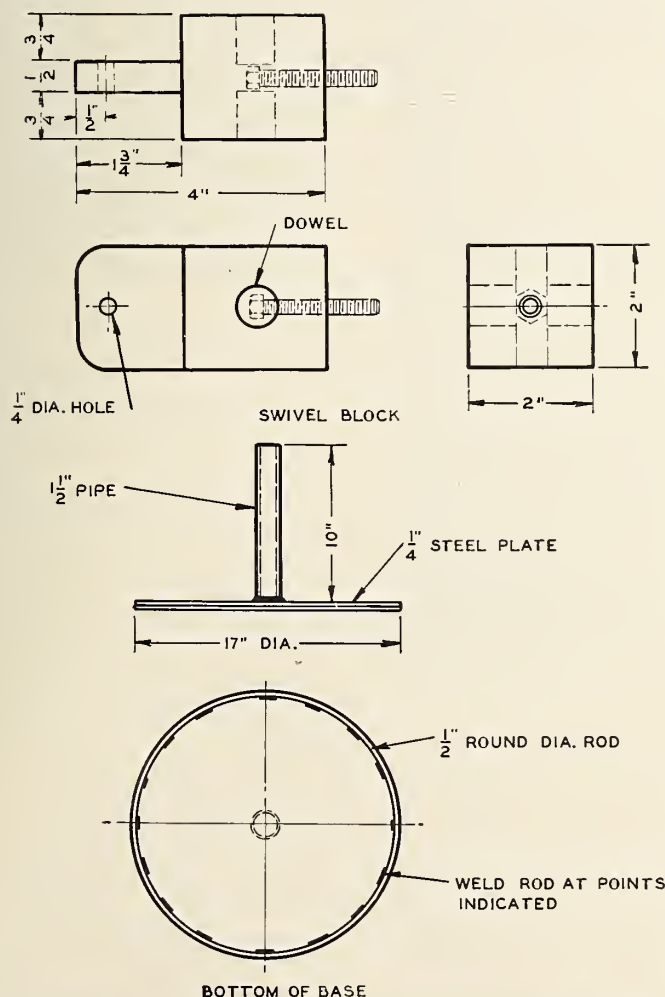
BRUCE ENGELS, ACL

AS WAS pointed out in the lighting roundup in December *MOVIE MAKERS*, one of the chief difficulties of the home filmer is in placing his lighting units high enough to create the effects he may desire. The light boom, it was suggested, is the best answer to that problem; and, in the lighting equipment survey, certain of these units offered commercially were displayed.

I agree heartily with the importance placed on the light boom in any home lighting setup. At the same time, I prefer making my own movie accessories, whenever this is possible. Thus, I am happy to offer the designs of my homemade light boom, in the hope that they will interest

DETAIL OF SWIVEL BLOCK ASSEMBLY

LIGHTING BOOM in its completed form is outlined above, together with detail plan of the swivel block as assembled. Coverage of boom as plotted is from three to eight feet above floor.



CONSTRUCTION of metal base plate for the lighting boom and details of the wooden swivel block used at end of yardarm are shown here.

amateurs with facilities for constructing it. The entire unit, as it will be described, costs about \$2.00 in materials.

The best place to begin building is with the base of the outfit. This I cut from $\frac{1}{4}$ inch steel plate in a circle 17 inches in diameter. Welded to its center on the top surface is a 10 inch length of $1\frac{1}{2}$ inch pipe which holds the upright wooden shaft of the unit. Since this welding operation tends to make the steel plate curl up, or "dish," I then tack-welded to the bottom of the base a complete circle of $\frac{1}{2}$ inch round rod. This strengthens the base and eliminates all curl.

Both the vertical and the horizontal units of the boom are composed of clothes closet hanger poles, $1\frac{5}{8}$ inches in diameter and 6 feet in length. For a distance of $10\frac{1}{2}$ inches along the bottom length of the upright pole I shaved off enough so that it would fit in the base pipe with about $\frac{1}{32}$ of an inch clearance. This permits the upright unit to be rotated a full 360 degrees in use.

At the top end of the upright pole I then cut a notch $2\frac{1}{4}$ inches deep and $\frac{1}{2}$ inch wide. Then, at a point about 1 foot from one end of the boom proper, I shaved this pole down to a width of $\frac{1}{2}$ inch over a section 3 inches in length. A $\frac{1}{2}$ inch hole is then drilled through both units and a suitable length of dowel is inserted as an axis. A length of strong twine was then attached to this end of the boom and a suitable [Continued on page 38]

Ingenuity, proper tools and \$2.00 worth of materials will create a handy lighting unit

Cine Chat



Here's Cine-Chat again—a once-in-a-while feature on these pages to help keep you posted on techniques for better movies, and on the Kodak products that make them possible. This month, there's news of several new movie items, plus a round of applause for some very outstanding movie makers. But first, here's a tip that's up to date every month! Keep in touch with your Kodak dealer. That's good advice any time!



CINE-KODAK RELIANT CAMERA NOW IN TWO MODELS

This popular "Eight" now supplied with $f/2.7$ or $f/1.9$ Ektanon Lenses

There's now a choice of lens speed and range with the Cine-Kodak Reliant Camera—Kodak's popular "Economy Eight" movie maker. It's available with either of two precision-built Kodak Cine Ektanon Lenses—a prefocused $f/2.7$... or a focusing $f/1.9$.

The $f/2.7$ model is a splendid choice for movie newcomers. Simple to use, positive in operation, it assures fine results with average subjects... at average distances.

The $f/1.9$ model is for those who require extra speed... extra close-up range, along with roll-film economy. Its lens provides twice as much speed when you need it for difficult lighting conditions... focuses accurately by scale for distances from infinity to as little as 12 inches from the film plane.

Either "Reliant" is a splendid buy. Both provide such *luxury* features as slow motion, built-in exposure guide, acceptance of a 3X accessory telephoto, and others. And both are of *sprocketless* design—a system that combines convenience in loading with the economy of Cine-Kodak 8mm. Film in rolls.

Take your choice of two fine cameras—

the $f/2.7$ model at \$79... the $f/1.9$ model at \$97.50. And, by the way, though you select the $f/2.7$ model now, you can step up to the focusing model later, if you like, by acquiring the $f/1.9$ lens as an accessory. Price of the Kodak Cine Ektanon 13mm. $f/1.9$ Lens alone, \$42.50.



KODAFLECTOR— FOR INDOOR MOVIES

A new low price on Kodak's versatile twin-reflector lighting outfit

Many movie makers call it the biggest buy in photography! And with excellent reason—together with inexpensive photoflood lamps, this easy-to-use twin reflector outfit is everything most folks need in the way of indoor lighting equipment... everything needed for some of the most delightful scenes in your movie record. For *two* photofloods in Kodaflector are as potent, photographically,

as *fourteen* photofloods used without reflectors!

The Kodaflector consists of two reflectors independently mounted on an adjustable stand, complete with sockets, switches, and connecting cords. Just set it up for the height required—any height from under three feet to six... screw in the photofloods... and aim the reflectors at your subject. That's all there is to it! Switch on, and the Kodaflector floods your subject with brilliance.

Real convenience... remarkable efficiency... and now, a bargain price of only \$5... recommend the Kodaflector as a truly outstanding movie-making accessory.

CINE-KODAK LENS SPACER RINGS

For ultra close-up movies... magnifications of more than 200 diameters!

It's a new way to *ultra* close-ups... and one that can be used with just about any movie camera that's equipped for visual composition. If your camera, 8mm. or 16mm., takes Kodak Cine Ektanon or Ektar Lenses through the use of a Kodak Cine Lens Adapter—and *most cameras do*—you can use Cine-Kodak Lens Spacer Rings with those lenses... and apply them with the adapter. (No adapter needed, of course, with Cine-Kodak Special II Camera.)

Essentially, Spacer Rings are a method of increasing the distance between lens and film so as to increase the close-up range of the camera. And what a job they do! With a 16mm. camera, the outfit makes possible the coverage of fields as tiny as a half inch in width for magnifications of well over 200 diameters when you project the movies on 10- or 12-foot screens... *area* magnifications of over 50,000 times!

There's complete close-up range, too. Each outfit consists of three units, which can be used singly or in any combination. To vary your coverage, simply vary the combination of units... or the lenses you use them with. Tables for each Kodak Cine lens are supplied with the outfit.

Of course, such ultra close-up filming re-

quires extreme precision in sighting, but for advanced movie makers, Cine-Kodak Lens Spacer Rings provide the way to a challenging and rewarding field of motion pictures. Price—\$11, complete.

NEW FILTER FOR KODACHROME MOVIES

For ninety-nine shots out of a hundred, as experienced movie makers know, there's no need for filters of any kind with Kodachrome Film. The filter just isn't made that can improve the rich, warm color rendering you get with Daylight Kodachrome Film used under the normal daylight conditions for which it's intended. The Kodak Skylight Filter, however, is for that hundredth shot—the scene miscolored by atmospheric conditions that give an unduly bluish cast.

If you run into such scenes—shots on overcast days, distant scenics, or open-shade scenes illuminated by bluish sky light—slip the filter over your camera lens, and it will take care of the scattered blue light handily. The Skylight Filter is available in all series of Kodak Combination Lens Attachments.



KODAK DAYLIGHT PROJECTION VIEWER

A new . . . wonderfully convenient . . . approach to motion-picture analysis

Kodak Daylight Projection Viewer is a new system for viewing motion pictures . . . a system that takes movies out of the dark and onto a desk or table in ordinary room light or far brighter. It works with any projector, 8mm. or 16mm. . . and with any film, color or black-and-white. You simply beam your projector into the mirror at the rear of the Viewer, and your movies are reflected to the special Kodak Day View Screen at the front—brilliant, and so sharp and clear that you can analyze every scene in close detail.

The Day View Screen is the key to the system. Because it's specially designed to minimize the effect of surrounding light on the brightness of the image, you can show your films under ample illumination for convenient note taking without graying down the brilliance of your movies.

If you're interested in analyzing your movies critically, you'll appreciate this and

other features of the Projection Viewer. With light directed from the rear, you can point out scenes of special note right on the screen without causing shadows that block the image. And, though the outfit is trim and compact—it packs into a carrying case only $3\frac{1}{2} \times 12 \times 21$ inches . . . and sets up, with room to spare, on a desk or table—your movies are amply large for detailed study. Because you sit close to the screen, the $8 \times 11\frac{3}{4}$ -inch image is the equivalent of a screening 6 feet wide, projected with conventional equipment and viewed from the customary 18-foot distance.

Price of the outfit, complete with aluminum carrying case—\$47.50.

SUPER-FAST SHUTTER SPEEDS WITH CINE-KODAK SPECIAL CAMERAS

There's no need for owners of Cine-Kodak Special Cameras to take a back seat on shutter speed, even to users of fine still cameras. The Special's adjustable-opening shutter—although designed primarily to provide a convenient way to make fades and dissolves—can be combined in use with the variable-speed motor to make possible exposures as short as $1/560$ second!

Here's how it's done: With the shutter fully open and the camera run at the normal 16 frames per second, the shutter operates at about $1/35$ second. When you close the shutter to half-open, it's speeded up to $1/70$ second . . . and when you close it to quarter-open, it operates at $1/140$ second. You get really fast shutter speeds, however, when you combine the quarter-open shutter with faster-than-normal motor speeds— $1/210$ second at 24 frames per second . . . $1/280$ second at 32 f.p.s. . . . and $1/560$ second at 64 f.p.s.

Obtaining super-sharp movies of fast-moving subjects—this is one extra application for Cine-Kodak Special Camera's remarkably versatile shutter.



KODASCOPE SIXTEEN-20 REMOTE REVERSING SWITCH

You can move anywhere in the room . . . yet keep control of the projector

Here's a modestly priced accessory for the Kodascope Sixteen-20 Projector that makes possible super-rapid changes between forward and reverse operation from a distance. One application: lecturers can speak from screen-side . . . yet still be able to rerun scenes of special interest. The price—Switch and generous-length cord—\$6.50.

Congratulations!

*We're happy to join
the acclaim for the winners of
Movie Makers' annual contest*

Our hearty congratulations to the "Ten Best" award winners whose names, together with the titles of the fine films they've authored, appear below. Our commendations also to the editors of *Movie Makers* for their sponsorship of this annual competition that has long served to stimulate better amateur motion-picture making.

"One Summer Day"*

GLEN H. TURNER, ACL
Springville, Utah

"Escape"

WARREN DOREMUS, ACL
East Rochester, New York

"Jones Beach"

GEORGE MESAROS, FACI
Long Beach, New York

"Menemsha"

JOSE M. PAVON
New York, New York

"Mexican Malarkey"

CAL DUNCAN, ACL
Lee's Summit, Missouri

"Storm Due"

FRANCIS J. BARRETT
Seattle, Washington

"The Great Man Hunt"

DONALD W. VOLKMAN, ACL
West Somerville, Massachusetts

"The Raggedy Man"

ANDY POTTER
Sherman Oaks, California

"The Story of Matsela"

LEWIS LEWIS, ACL
Cape Town, South Africa

"The Witch Cat"

WILLIAM A. THOMAS, ACL
Buffalo, New York

*Winner of the
Hiram Percy Maxim Memorial Award

We're proud that every one of these award-winning movies was made in whole or in part on Cine-Kodak Film and that six of the ten were made with Cine-Kodak Cameras.

Eastman Kodak Company

Rochester 4, N.Y.

All prices include Federal Tax
where applicable.

Kodak
TRADE-MARK



MODELS FOR YOUR MOVIES! Members of ACL, says the management, have only to show membership cards to receive top cooperation at Cypress Gardens.



WINDING WALKS and gleaming waterways create compositions galore for the scenic minded movie maker.

CYPRESS GARDENS INVITES

ROBERT J. EASTMAN

FLORIDA this winter is girding itself for a bumper crop of visitors. More particularly, Cypress Gardens, America's tropical wonderland, is going all out to have ready for the amateur camera fan all of the kaleidoscopic color that Mother Nature has to offer, as well as fast moving action in the form of an aqua-ski show. For, ever since 1934, Richard D. Pope, owner and creator of beautiful Cypress Gardens, has planned the Gardens and arranged the action of the water shows to satisfy the every whim of the amateur camera fan.

HOW TO GET THERE

Located in the ridge section of central Florida, Cypress Gardens is reached by U.S. Highway 27. Four miles to the north lies Winter Haven, city of one hundred lakes, while twelve miles to the south is Lake Wales, the site of Bok Tower, the world's largest carillon. Bok Tower is located on Iron Mountain, the highest spot in Florida, and surveys a panorama of beautiful scenery.

PLANNED TO BE PICTURED

Cypress Gardens, you might say, was designed and laid out through the eyepiece of a camera. Its winding pathways are built so that each turn opens a new vista. Low plantings line the walks, with flowering shrubs behind, while behind them are the age-old cypress, bedecked with garlands of Spanish moss. Peeking through the foliage is the shimmering surface of Lake Eloise, one of the largest lakes in central Florida.

During the winter months the dainty pink Duc du Rhoan azaleas and the stately purple formosas create masses of color for your long shots. Arched wooden bridges under which you can cruise in quiet electric boats allow follow shots ending in superb closeups. Among the rare and exotic plantings are elephant ears, the fruit salad plant, poinsettias, the lipstick tree, magnolias, tree orchids and camellias and japonicas—the pride of the Deep South. Overhead, bougainvillia and flame vine creep

through the somber branches of the pines and oaks. Strolling graciously against this background are lovely models in the hoop-skirted costumes of the Old South, ready and willing to pose for your pictures.

AQUAMAIDS AND ACTION

But it is during one of the regularly scheduled water-ski shows that the amateur movie maker really comes into his own. A special dock for cameramen extends out onto the lake, on which tiers of seats are provided so that you may shoot over your neighbor's head. In his pulpit over your heads, a trained photographer calls out the proper exposure for either standard speed or slow motion sequences. He announces what will take place next and, what is more important, when to start rolling to get the highpoints of the action.

Even the angle of the sun has been taken into consideration in the location of the photographers' stadium—it's behind you during three quarters of the day, giving perfect front lighting for your color pictures. Aquamaids whiz by your camera in precision-plus ski routines, and the ski-jumping ramp is located so that it just fills the screen with your one inch lens.

EXPOSURE DATA FOR THE GARDEN

The lighting is good throughout the Gardens. But for those who want them, reflectors are available. Some closeups, we find, are made more brilliant with reflectors where subdued shade predominates. At sixteen frames a second, the normal exposure in the Gardens is $f/8$ with color film. Perhaps $f/6.3$ is a better aperture to dig into the shadows where some light and shade exist together.

In the late afternoon, silhouettes and sunsets are things of beauty. At sixteen frames a second and $f/5.6$, you can retain the color of the evening sky and render the foreground in dark tones. For closeups of single flowers in bright light, or for a model's smile, use $f/9$ at normal speed.



Photographs by Florida Cypress Gardens Assoc.

NO TIME FOR THE TRIPOD, says Dad, at right, when such attractive antics tempt his eye. No Time, period! says Mom.



EXPOSURE DATA FOR WATER SHOW

With the light pouring in on the open lake and the sun down a bit from its zenith, illumination for the water show will be almost from the front. Thus, down-angle shots from the top of the camera stadium, or lake-level effect shots, are easy. Also the dock is long enough so, if you like, you may move back and frame your friends in the foreground.

As the action develops, the camera master on his podium behind you will sing out *f* settings for existing conditions. Basic exposure for bright sunlight will be *f*/9 at normal speed. But he will give settings also for alternate speeds of 24, 48 or 64 frames a second. Spectacular spills off the high jump, just far enough away to fill your screen, are best recorded at the 64 frame speed.

Finally, after the show is over, the Aquamaids will gladly pose for your closeups.

Here in Florida, nobody likes to mention bad weather. But, should the sun go under a cloud during your visit, the Cypress Gardens Gift Shop has for sale a complete line of duplicate color films, 8mm. and 16mm. Color slides are also available in duplicate, while raw stock is always on hand in all sizes.

We pride ourselves that at no other spot in the country is so much attention paid to the needs of the amateur cameraman. *In fact, members of the Amateur Cinema League need only to show their membership cards to receive the utmost in photographic cooperation from all hands at Cypress Gardens. It's your show!*

Tropical beauty and exciting action are combined for the cameraman at this Florida wonderland



PRECISION PLUS are the water-ski routines of the Aquamaids as they flash by the elaborate camera stadium especially provided for picture makers.



Hints from Hollywood

Academy awards in the offing may be responsible. But, whatever the reason, the bumper crop of sterling products currently on view is due cause for jubilation. Amateur producers are urged to see and study these superior examples of fine film making.—D.C.

RICH IN REALISM

THREE CAME HOME: Agnes Newton Keith's novel of her experiences as a P.O.W. in Jap-occupied Borneo during the recent war is the source of this Darryl F. Zanuck production for 20th Century-Fox. Borrowing from similar European films of the past three years, notably the grimly realistic *The Last Stop*, director Jean Negulesco has put together an admirably honest drama of war, women and children.

Contrasted with pre-war propaganda efforts, the production is almost heretical in its realism. The Japanese are recognizable as human beings, and even the studio sets reflect the pains taken to achieve authenticity. The newsreel type of photography and the low key lighting are especially well suited to the theme.

SLOW MOTION TECHNIQUE

FALLEN IDOL: A foreign embassy in London is the scene of a taut drama produced and directed by Carol Reed, England's premier movie maker, from an ingenious screenplay by Graham Green. Star of the proceedings is talented young Bobby Henrey as the ambassador's son, who contributes unwittingly to the evidence of murder by the embassy butler, a man whom he idolizes. All comes

Selznick Releasing Organization



DRAMATIC LONG SHOTS, from both low and high camera positions, mark the English *Fallen Idol* for study by amateurs.

Aids for the amateur cameraman, to be seen in current theatrical films

right in the end, however, and the ambassador returns to find no hint in his household or his son's face of the violence they had witnessed but a few hours before.

A daring camera technique, first developed in experimental films, helps establish mood and pace in the first sequence. In it accelerated camera speeds slow the carefully choreographed movements of the players, with the boy's actions alone remaining normal. Exceptionally distant down-angle shots aid the illusion. A film of outstanding merit from every aspect, *Fallen Idol* provides solid substance for amateur study.

SOUND—AND SILENCE

INTRUDER IN THE DUST: The issue of racism receives further examination in this Metro-Goldwyn-Mayer production of William Faulkner's novel of the Deep South. Not just another variation on a theme, however, the film is a forceful study of inter-racial relationships, removed from actual reality only by the fact of being dramatized. For Clarence Brown, producer and director, filmed ninety percent of the picture in Faulkner's home town of Oxford, Miss., with many of the local residents taking part.

The picture provides for the amateur effective examples of the dramatic uses of sound—and silence. Ironic juxtaposition of the choir's singing, for example, with the screech of the sheriff's siren builds suspense to an exciting climax. Using only such sounds as are natural to the scene, the film eschews the usual musical background. This silence often contributes more in dramatic power than a full blown score.

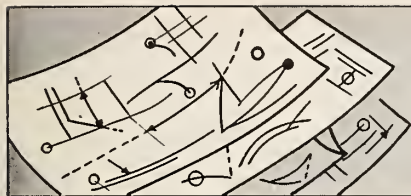
BIOGRAPHY AND HISTORY

FAME IS THE SPUR: From England's Two Cities studios comes a documentary-type drama of the growth of a politician, from his humble slum beginnings to a peerage and a position in the cabinet. It is also a history of Britain's brand of socialism and some of its exponents. The portrait and the man bear more than a coincidental likeness to Ramsay MacDonald, while Neville Chamberlain's unlamented spirit hovers nearby.

Keen direction and incisive editing create a clear story development, into which there is woven a considerable period of modern history. Countless natural settings give the film the credibility we have come to expect from the English.

PACE AND POLISH

WHIRLPOOL: What might have become another trite melodrama in less able hands is here molded into a polished and exciting tale of modern life. Psychiatry, kleptomania, blackmail and murder are the ingredients, with all of them kept credible by the matchless acting of Jose Ferrer, the suave writing of Ben Hecht and the dramatic camera work of Arthur Miller, ASC. The low key lighting is especially effective for Ferrer's evil doings, while a tight pacing adds the final touch to this first rate mystery.



The Clinic



DISTILLED WATER

Because of the tremendous enlargement of the movie frame during projection, water spots on home developed titles, toning jobs or reversals are of more than ordinary importance. These spots are created, of course, by the deposition of native minerals from your wash water as it evaporates after the final washing.

The use of distilled water for that operation would solve this problem nicely. However, such water is always expensive and usually difficult to obtain.

One solution to the problem is simplicity itself. Simply save the ice and frost drippings from the freezing unit of your refrigerator following each routine defrosting. This is distilled water in the literal sense, so why not start now to build up a supply of refrigerator-distilled water?

CLARENCE E. RUTHERFORD
Eugene, Ore.

OFF-COLOR CORRECTIONS

Several years ago I shot about 150 feet of Kodachrome at the Brookfield Zoo, in Chicago, on a day when the sky was overcast. This film came back from processing with an overall green tint, and for years I have been ashamed to show it.

Recently, however, I discovered a kit of gelatin filters designed for color correction use *after the film is processed*. They are known as Adda-color filters and are manufactured by Lou-B Specialties, 1104 N. Wilcox, Hollywood 38, Calif. The kit—which consists of twenty four 2 by 2 inch sheets of colored gelatin for sixty five cents—was really designed for use with Kodachrome slides. But it works equally well with movies.

For example, with my green zoo footage, I simply clip the red filter in a cardboard mount over the projection lens when these scenes are going through.

Early home filers with faded color footage and those with other off-color problems should find this filter

CONTRIBUTORS

TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

set an interesting and often rewarding investment.

MARKLEY L. PEPPER, ACL
Denver, Colo.

KEYSTONE CONFECTIONS

Our gang revels in home movie making of the realest (and perhaps roughest) kind, and we are at present producing one reel parodies of the Keystone comedy era. Sooner or later, of course, the inevitable pie throwing sequence forced its way into the script.

What with today's prices, however, using the real thing was too expensive—to say nothing of the messiness involved. So we concocted a harmless, inexpensive replacement which some of you other home movie maniacs might like to keep in mind.

Simply whip up your favorite soap flakes until it gets to meringue consistency—and then pile it on a paper plate. The result loses none of its earlier effectiveness. And it's much easier on the performers and surroundings.

THELMA KLAGES
Los Angeles, Calif.

SHORT SUBJECT FILE

The who, what, when and where of a single-subject 400 foot (or larger) reel of pictures is generally not hard to keep in mind. In my editing, however, I frequently find it necessary to combine for projection convenience anywhere from two to ten short subjects on one reel. Recalling the place and personnel of each of these units (not to mention its ordinal position on the reel) can present quite a different problem.

To solve it I have developed a simple cross reference file, as follows: Inside each reel can cover I

Pictures, plans and ideas to solve your filming problems

place a list showing, in order, the short subjects on that reel. Then, in a card file of people and places, I record the reel number (or numbers) in which each of them appear. In this way, it is a simple matter to show Tom, Dick or Harry only those films in which he is pictured.

WILLIAM C. ROEGER, ACL
Chalfont, Pa.

EXTENSION CORD CONVENIENCES

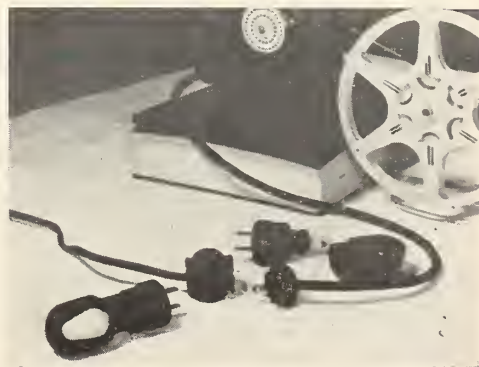
Those three-way electric outlets on the business end of one's power extension cord can be quite handy around the projector. I plug the projector cord into one outlet, a neon glow lamp for my stroboscopic disc into another, and a small pilot light into the third.

Both of the lamps have candelabra bases and are rated at 110 volts. The pilot light is 7 watts, frosted, and is similar to those on Christmas tree lighting sets.

The receptacle-adapters for the lamps are equipped with two prongs for use in the ordinary convenience outlet, each have a control switch in the body and are fitted with snap-on shades. The bodies are usually black, but the shades may be had in either black or ivory—both of a molded composition.

While we're on the subject, why wouldn't one or two extra of the 7 watt units be of aid to one's audience in the usual home projection setup?

LAURENCE E. BATY, ACL
Salt Lake City, Utah



THREE WAY OUTLET, urged as aid to projection, accepts pilot light, neon lamp and power cord.



News of the Industry

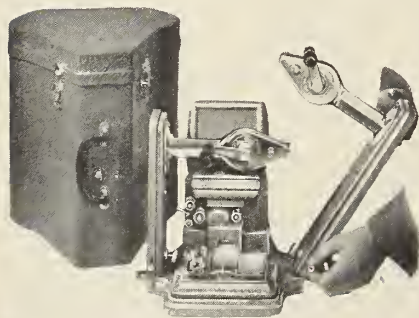
Up to the minute reports on new products and services in the movie field

Daylight viewer Broad daylight movie projection on an 8 by 11 $\frac{3}{4}$ inch screen is made possible by the new, portable Kodak daylight projection viewer, which can be set up anywhere on a desk or table. The secret of the system is a special mirror placed behind the screen. The image is projected onto the mirror and reflected from there to the daylight screen, which in turn produces a brilliant picture.

An important part of the new system is the Kodascope Sixteen-20 remote reversing switch, by which this projector may be reversed at any point during a screening. The reversal feature makes the system of great use in re-running sports plays for study purposes.

The Kodak daylight projection viewer is priced at \$47.50, complete with case. The Kodascope Sixteen-20 remote reversing switch will be priced at \$6.50.

Craig Fold-Away New Craig Projector-Editor combinations feature a folding base that allows the entire combination to be housed compactly in a case



CRAIG'S Fold-Away base makes complex editing combinations more portable. It will fit all new Craig Editors and may be purchased separately.



A NEW electronic circuit cuts size, weight and cost of the Ampro tape recorder, which retails for \$94.50. Tape cost is cut with the use of a dual track on either 5 or 7 inch reels.

A MIRROR behind the screen provides essential brilliance for Kodak's daylight projection viewer. Note hand switch for easy reversal of film.



measuring only 16 by 14 by 15 inches. The base is made from lightweight metal finished in bronze crackle. Large locking knobs make folding and unfolding a one step operation, while interlocking hinges make the base warp and wobbleproof.

The Fold-Away bases will fit all new Craig editors, and either bases or carrying cases may be purchased separately. Fold-Away Projector-Editor combinations are available in one 8mm. and two 16mm. versions, with or without carrying case. Further information may be obtained by writing Craig Manufacturing Company, 1053 S. Olive Street, Los Angeles 15, Calif.

Kinevox recorder Latest addition to the sound recording field is the Kinevox portable synchronous magnetic recorder, which, instead of tape, uses 17 $\frac{1}{2}$ mm. oxide coated safety base film, carrying regular positive perforations, and is sprocket driven at a constant speed of ninety feet per minute. The item is priced at \$1250. Full details may be had from Kinevox, Inc., 4000 Riverside Drive, Burbank, Calif.

Ampro recorder Weighing only fifteen pounds and measuring 8 by 8 by 11 inches, the new Ampro tape recorder is the first complete tape recording unit to be sold for less than \$100. The recorder will record a full two hour program on a single seven inch reel of tape. The three-way recording system provides for "live" recording through the microphone as well as pick-ups from the radio or phonograph. Full details and specifications may be had from Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Ill.

Official catalog Official Films, Inc., 25 West 45th Street, New York City, announces that its new catalog, containing descriptions of over 400 films, will be sent free of charge to anyone requesting it. The thirty six page, illustrated catalog lists 16mm. sound and silent films, in feature and short versions, and 8mm. films. A majority of the films are also made in Spanish and Portuguese versions.

Data Book The new 1950 edition of General Electric Company's pocket sized *Photo Data Book* will be made available at fifty cents, fifteen cents below last year's price. Prepared by the photometric section of the company's meter and instrument divisions, it contains information and tables on exposures, shutter speeds, filter factors and lens formulas, as well as simplified instruction for taking still and motion pictures.

English lenses Bell & Howell Company purchases of lenses from Taylor, Taylor, Hobson, English lens making firm of the J. Arthur Rank Organization, will be materially increased in 1950 because of a larger American demand for the product. The English firm has been known since 1886 as one of the world's leading producers of fine lenses, particularly noted for a high color correction factor. Bell & Howell Company is the exclusive representative in the United States for Taylor, Taylor, Hobson.

Spectra meter Photo Research Corporation, 127 W. Alameda Avenue, Burbank, Calif., manufacturer of the Spectra color temperature meter, announces a vest pocket model of the Spectra, to be on the market shortly after the first of the



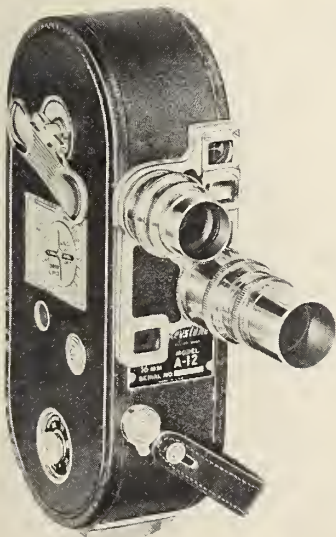
PHOTO RESEARCH'S pocket model of the Spectra color temperature meter reads for Kelvin degrees as well as standard films.

year. The smaller meter will be known as Type B. The user simply points it at a source of illumination, rotates a ring until the indicating needle is brought to zero and reads from a scale either the color temperature in degrees Kelvin or the filter required to balance the light with the color film being used.

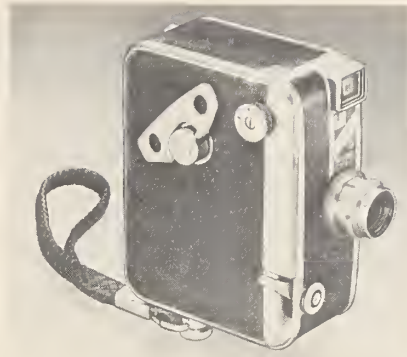
Photo Research also announces a new line of coated CT color temperature filters, to bring color film into perfect balance with the illumination falling on the scene. Called Spectra CT filters, the line will include six bluish and six yellowish filters, to raise and lower color temperature by specified amounts. Tables will be furnished to cover their use with all ordinary light sources, indoors and out.

Lighting booklet A serviceable, pocket size booklet on photographic lighting has been issued by James H. Smith & Sons Corporation, Griffith, Ind., manufacturers of Victor photographic lighting equipment. Advantages of three light sources are pointed out, while particular stress is placed on distances and positioning. Tables and simple diagrams are scattered throughout the booklet, which is available free from the publisher.

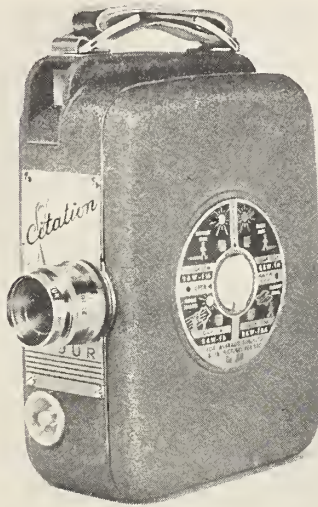
Keystone cameras Three 16mm spool film movie cameras were recently introduced by the Keystone Manufacturing Company, Boston, Mass. The Keystone A-12 features a twin lens turret and a built-in wide angle viewfinder, plus three other matched viewfinders which automatically fall into position as the turret is rotated. The Keystone Model A-9 is a single lens version of the A-12. And a revised A-7 camera is equipped for the first time with an $f/3.5$ lens.



KEYSTONE'S A-12 16mm. camera sells for \$98.00, including tax, equipped with $f/2.5$ lens. Price is \$129.50 with $f/1.9$ lens and focusing mount.



DeJUR's Embassy 8mm. camera, with $f/2.5$ lens, is priced at \$99.50. It weighs 40 ounces and is trimmed in brushed chromium.



THE CITATION, DeJur's first 8mm. roll loader, is \$69.50, tax included, with $f/2.5$ lens.

DeJur Eights DeJur-Amsco Corporation, Long Island City 1, N. Y., has added the Embassy to its magazine loading 8mm. cameras and has entered the roll loading 8mm. field with the Citation. The Embassy has six speeds, ten foot run on one winding and a governor controlled motor. It comes equipped with either an $f/2.5$ coated universal focus lens or an $f/1.9$ coated lens in either a fixed focus or focusing mount. The Citation boasts a "no-jam" gate and loading simplicity. It is equipped with an $f/2.5$ universal focus coated lens. Both cameras have other lenses available at extra cost.

Cine Balowstar The first $1\frac{1}{2}$ inch $f/1.3$ telephoto lens—the 16mm. Cine Balowstar—is now on the market. Developed by Dr. Frank G. Back, already known for his work on the Zoomar lens, the Cine Balowstar will take color shots under minimum light conditions, such as in the flicker of firelight. The lens, which is calibrated in both f and T stops, is based on a new mathematical formula by Dr. Back. There is no focus shift when stopping the diaphragm down and

no loss of speed in focusing for close-ups, due to the stationary rear element. Only the front element moves.

The Cine Balowstar should prove particularly effective for filming plays, musical comedies and other spectacles. It is equipped with a standard Kodak mount and will fit most 16mm. cameras—and practically all 16mm. and 8mm. models with the use of an adapter. Retailing at \$199, tax included, the Cine Balowstar is being distributed through Jen Products Sales Company, 419 West 42nd Street, New York, N. Y. Full details may be had by writing the distributor.

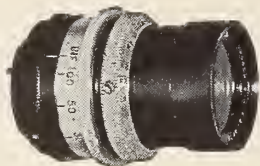
Outdoor filter A new color correction filter, recommended for use in outdoor color photography when atmospheric conditions are unduly bluish, is announced by the Eastman Kodak Company. The filter, known as the Kodak Skylight filter, will be available in Series IV, V, VI, VII and VIII Kodak combination lens attachment sizes as well as in two inch and three inch gelatine film squares.

Aurora screens New screen models are announced by Aurora Industries, 2251 South Michigan Avenue, Chicago 16, Ill. A four page descriptive price list may be had by writing the manufacturer.

Neumade offices New general offices of Neumade Products Corporation are located in the McGraw-Hill Building at 330 West 42nd Street, New York City. The consolidation of all home office activities has been made possible in these larger quarters, and increased engineering facilities have been made available. Neumade was previously located at 427 West 42nd Street, New York City. It maintains factories in Buffalo and Long Island City, as well as New York.



LIGHTING problems are cut by the speed of the new $1\frac{1}{2}$ inch $f/1.3$ Cine Balowstar lens, made by The Zoomar Corporation, which fits, or may be adapted to, most 8 and 16mm. cameras.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-1

MOTION PICTURE
16MM **PRINTERS** 8MM
CONTINUOUS — REDUCTION
Send for Descriptive Literature
UHLER *Cine Machine Co.*
15778 WYOMING AVE., DETROIT 21, MICH.

LOOK!
NEW DONALD DUCK FILM!
CUSTOM BUILT
Cine MACHINERY
DETROIT, U.S.A.

Big, FREE Catalog on request. State 8mm, 16mm or Sound... Your dealer or Lob. H.

"Mexican Romance" — Exotic! Exciting! Senor Donald meets gay Senorito! 100 ft. 8mm only \$3.00. Also 8 & 16mm Westerns, Sports, Comedies, Old-Time and many Famous Disney Cartoons! \$1.00 up. Your dealer or direct.

HOLLYWOOD
Film ENTERPRISES

6060 SUNSET BLVD., HOLLYWOOD 28 CALIF.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

Closeups—Ten Best contest report

HERE, for those who are interested in them, are the facts and figures of the Ten Best competition for 1949.

The staff of the League examined in that contest a total of 73,130 feet of film. This, in projection terms, equals 45 hours and 40 minutes of unbroken screen time, with no allowances for threading, rewinding, or setting up and rehearsing musical scores. This total of submissions represents a 35 percent increase in footage and a 73 percent increase in number of entries over 1948. The 73,130 feet of film seen in 1949 break down into 8mm. vs. 16mm., color vs. black and white, as shown below.

ALL FILMS SUBMITTED

	1949	1948
8mm.	23%	16%
16mm.	77%	84%
Color	92%	94%
B & W	8%	6%

ALL FILMS HONORED

8mm.	6-20%	2- 8%
16mm.	25-80%	23- 92%
Color	28-90%	23- 92%
B & W	3-10%	2- 8%

TEN BEST

8mm.	3-30%	1- 10%
16mm.	7-70%	9- 90%
Color	9-90%	10-100%
B & W	1-10%	0- 0%

HONORABLE MENTION

8mm.	3-14%	1- 7%
16mm.	18-86%	14- 93%
Color	19-90%	13- 87%
B & W	2-10%	2- 13%

Stimulating as these data are, however, there are still other aspects of the Ten Best contest for 1949 which may interest many amateurs. For example...

(1) Of the total of thirty one filmmakers honored in 1949, twenty four of them (including the Maxim Award winner) had never placed in our contest before. Eight of these new winners were among the Ten Best, with sixteen of them among the twenty one winners of Honorable Mention.

(2) Of the total of thirty one films honored, twenty one of them were accompanied by sound of some kind reproduced in some manner. Nine winners had no sound. Of the twenty one which did, thirteen presented it on disc, five on magnetic recordings and three via the sound on film track.

(3) Of the thirty one films honored, the types of subject matter treatment break down as follows: Story—thirteen; Travel—seven; Documentary—six; Tone Poem—four; Family—one. The story total of thirteen strikes us as by far the most impressive, in view of the fact that this form of film making is generally regarded as the most difficult for the amateur producer.

Our reactions to one or another phase of these figures were first stated in *Renascence*, the editorial of December MOVIE MAKERS. Still further comments are to be found in this issue under the heading *8mm. On The March*. All in all, we believe that 1949 may well mark a milestone in amateur movies.



WHAT the above figures do not disclose—although it's a matter of equal import—is what manner of man is Glen H. Turner, ACL, Maxim Award winner for 1949. Consumed with curiosity, just as you are, we up and asked him a few pertinent questions. Here's a digest of his dossier.

Glen Turner began filming two and a half years ago, using the same Filmo Sportster 8 with which he created *One Summer Day*. Although this picture is his ninth complete job (titles, background music, etc.), Turner had never entered a film in any level of competition before hitting the jackpot in this year's Ten Best. "It only goes to show," he admits rather reasonably, "that there's no harm in trying."

On the more personal side, Turner admits to being thirty one years of age, married for eleven of them, and the father of two boys and two girls. A native Utahian, he has been an assistant professor of art at Brigham Young University, in Provo, since 1947. Make-it-yourself hobbies such as woodcarving, model building and lost-wax bronze casting are in his background, as is a bit of flying—for which he holds a private pilot's ticket. "I gave up flying in preference to movies," he writes. "You have more to show for it after a year of movie making."

Apparently he's right. What Glen Turner had to show for it was the Maxim Award for 1949.



High hickory

[Continued from page 11]

passing you on the way down and, for a most effective shot of all, film your own moving shadow on the snow below. It's a good idea to shoot all of this at 24 or 32 frames a second to smooth out the motion.

Upon arrival at the summit, build up a brief sequence of the skiers getting off the chairs. Remember the crack skier you filmed at the bottom? You can weave a little story around him with no trouble at all. You have him getting on the lift; now follow through with scenes of him getting off, making his final adjustments to gear and then his start down. If necessary, wait for him to make several trips. Most skiers buy a day's pass for the lift and will average ten trips, depending on the length of the course.

JUMPING IS SPECTACULAR

Of the three types of championship skiing—namely slalom, downhill and jumping—the last named is by far the most spectacular movie-wise. Imagine, if you can, a man soaring nearly 300 feet into space with only a pair of skis and two arms for wings. It takes perfect balance, split second timing and a pair of strong legs. Only the best compete in this dangerous sport.

To picture it properly, again use the one-two-three treatment. Catch the judges, the announcer, the loudspeakers, the hot dog stand, spectators eating and drinking steaming coffee and the jumpers on their way up to the runway. Then in a flash of tense action, comes the roaring run, the swooping takeoff and the landing.

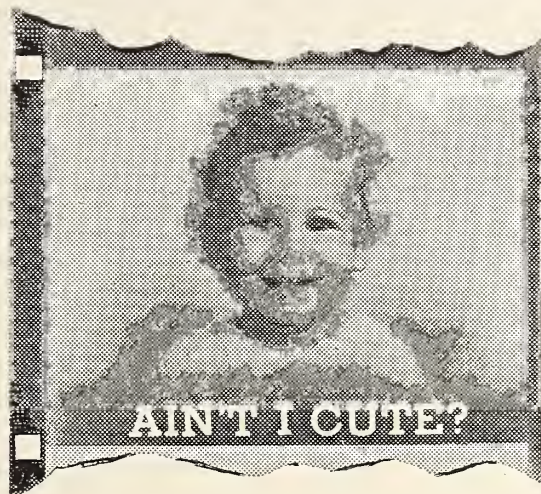
Varied camera angles again are essential, as well as varied camera speeds. Film the actual jump from about a forty five degree angle, using a telephoto and slow motion.

SLALOM AND DOWNHILL

Although quite colorful and exciting, slalom and downhill racing are somewhat more difficult to picture. With the contestants running more of a distance course, generally at high speed, there is little if any time to change location. However, a team of filmers may work together, one at the start and the other at the finish, or you can build up your own record over several different tries. The use of a telephoto is again advantageous for this type of ski filming.

In closing, just a few words on editing. Remember! Keep it short. No matter how well a scene is photographed, or how beautiful it may be, it is of no use in your film unless it adds to continuity, or has a specific meaning. It is always better to have an audience clamor for more than to be bored with too much.

TITRA... titles that TALK!



NEW HORIZONS OPENED TO EVERY AMATEUR!

Here are a few of the many new ways to improve your films by use of the TITRA titles:

- You may record the first words of your child and superimpose them on the screen as actually spoken.
- You may arrange brief plays to be enacted by you and your family and subtitle the spoken lines.
- You may title speeches or comments at parties, birthdays, weddings, outings, reunions, etc.
- You may imprint jokes and spontaneous observations of people while acting or just moving around.

In short, your films will live, speak, explain, comment—all by use of TITRA . . . titles that TALK!

Send for Folder • Ask for Price List • Write to Dept. M-M-A.

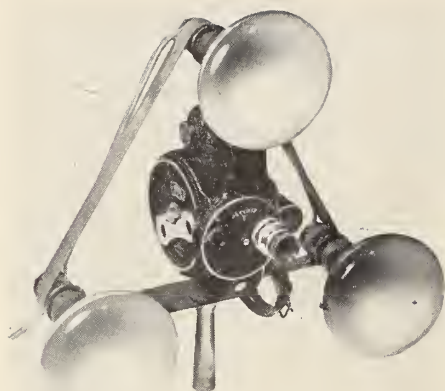
WHITE SPARKLING
TITLES ETCHED
IN DIRECTLY
ON YOUR COLOR
OR BLACK & WHITE
ORIGINALS!

*Your Films
Technically
Improved!*

- Eliminates splices for cut-in titles . . . Protects against film break.
- Doesn't interrupt the picture . . . Titles and action appear at the same time.
- Professional appearance is assured . . . Expression and "dialogue" are seen together.
- Permits rapid change of dialogue.

TITRA Film Laboratories, Inc.
1600 Broadway
New York (19) N.Y.

Telephone
PLaza 7-2875-6



THE TRI-LITE

(Pat. Pend.)

IT'S NEW, IT'S DIFFERENT
FOR THOSE INDOOR PICTURES

A light at 3 points around the camera lens, which makes for sharper pictures. Eliminates shadows so ideal for color film. Fits all cameras. Handle fits on tripod. Off and on switch. 15 feet of cord.

Shipped postpaid on receipt of \$3.95, check or money order.

Try it 10 days, if not satisfied return it and get your money back. Lights not included.

WALTER WILLIAMS

15237 Promenade Detroit 24, Mich.

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm.—8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way Seal Beach, Calif.

8MM—16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

APPROVED NEW LIST ON REQUEST!

Add these unusual films to your home movie library now! 100 ft. releases 8mm \$5.50; 16mm \$6.00, available with sound.

TASCO SUPPLY CO.

P. O. BOX 6, NORTH STATION
PROVIDENCE, R. I.

RECOMMENDED EXPOSURES

Direct sunlight	Average subjects	f/8
	Light subjects	between f/8 and f/11
	Dark subjects	f/5.6 and f/8
Hazy sun	Average subjects	f/5.6
	Light subjects	between f/5.6 and f/8
	Dark subjects	f/4 and f/5.6
Open shade, clear sky	Average subjects	f/2.8
	Light subjects	between f/2.8 and f/4
	Dark subjects	f/1.9 and f/2.8
Cloudy bright	Average subjects	f/4
	Light subjects	between f/4 and f/5.6
	Dark subjects	f/2.8 and f/4
Cloudy dull	Average subjects	f/2.8
	Light subjects	between f/2.8 and f/4
	Dark subjects	f/1.9 and f/2.8

Movies in color: 2

[Continued from page 18]

sunlight. If a rim-lighted or halo effect is desired, give one full stop more than for front lighting. If details in the shaded area must stand out, give two full stops more under the same conditions.

TYPE OF SUBJECT IMPORTANT

The second category into which scenes fall concerns itself with the objects in a particular scene. Generally speaking, all subject matter may be classed as either light-colored, dark-colored or, if it is in between, as average. The color or tone of the principal objects in a scene (those which must be reproduced faithfully on the screen) will influence the exposure greatly. Average subjects will require a particular diaphragm stop, whereas if the subjects are light-colored, one half stop *less* exposure will be correct. Conversely, if the subjects are dark-colored, one half stop *more* exposure should be given.

For this reason a filmer will familiarize himself with the color or tone of standard scenes so that he can readily classify them when he is using the instructions packed with the film.

For example:

Average subjects. Light and dark objects combined in equal proportions, all being given the benefit of the same general illumination. Also, objects whose tone or color is roughly in between light and dark.

Light-colored subjects. Beach and snow scenes, light-colored flowers, people in white clothing, light-colored buildings, closeups of fair-skinned persons and all other subjects light in tone.

Dark-colored subjects. Dark foliage, deep-colored flowers, dark animals, dark-colored buildings and similar subjects.

It is by combining these two categories—light conditions and types of subject matter—that the following exposure table is worked out for Daylight Type color film.

The above exposures, which should be

followed for both close and distant views, are for front lighting. They will also be affected in each case by the compensation for side or back lighting already mentioned. When in doubt as to whether a subject is light or dark, the average exposure should be given. The guide is intended for use in both temperate and tropical zones.

(*Movies in Color, which began in December, 1949, presents in four installments the completely new text of Chapter XVII from the recently revised edition of The ACL Movie Book. Part 3 will follow in February—The Editors.*)

Adventures in animation

[Continued from page 13]

sequences, one sixteenth of one revolution was the amount that they were moved between each frame.

Some actions, however, are so slow that the movements between frames would be so slight as to be impractical. One such scene, which called for the pirate and his crew to approach the cave very stealthily, was animated as follows: The pirate was moved the same amount as in ordinary walking, but instead of exposing only one frame in between each movement of the figures, several frames were exposed. On pauses between steps, as high as eight frames were exposed while the figures remained in one position. The resulting action on the screen, though sometimes slightly jerky, was dramatically quite satisfactory.

MOVING THE ENTIRE FIGURE

The second type of animation used we decided to call manipulation. This process involves holding the figures or objects by some portion of their anatomy that is out of camera range and moving the entire figure to simulate certain movements. The camera is, of course, run in the usual manner at its sixteen frames per second speed. In

changing from animation to manipulation it is well to remember that the shutter speeds are different, and that corresponding aperture corrections must be made.

Our most elaborate attempt in the manipulation of characters and objects was toward the end of the film. The scene as planned called for the hero and heroine to escape from the burning pirate ship in a fishing boat. Then, as they sailed away, the pirate ship was to sink in flames. Not wanting actually to burn the pirate ship (a retake might be necessary), it was arranged as follows:

FILMING THE FIRE SEQUENCE

The scene was set up out of doors at night so we could have plenty of space and darkness. The camera operator (yours truly)—with his eye to the viewfinder and one finger on the shutter release—rocked the fishing boat to and fro just within the lower edge of the field of vision. The boat was lighted with a No. 2 photoflood placed slightly to one side.

About ten feet away and to the rear was a pan of burning, oil-soaked rags. These were placed behind a wooden baffle, so that the flames showed as though burning from the water level upward. Beyond the fire, Lucille (my understanding wife—you can't make movies without one) gently lowered the pirate ship until it disappeared below the level of the wooden baffle. The pirate ship, which was well beyond the fire, was lighted from below by a No. 2 photoflood. All this for a few seconds of fire and confusion!

Animated movies are quite a malady, with both headaches and rich rewards. They offer opportunities for imaginative movie making that are hard to duplicate with live actors. Take the problem of sets alone. For a few cents worth of paper, paint and glue it is possible to create settings that, if made large enough to accommodate live actors, would be out of reach financially for the average amateur. Animated movies offer a chance to go to Timbuctoo and back again, right in your own living room. The motion picture screen is a great equalizer. The projected image from a tiny object no bigger than your hand can seem just as vital as mountains and oceans, provided the scale is right. And it can be much more imaginative and fanciful. If you like to dabble in the world of make believe, puppets and their possibilities for animation are of its essence.



Now - SYNCHRONIZED SOUND FOR YOUR 8 AND 16 M.M. HOME MOVIES



with MOVIEVOX

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

GRISWOLD

FILM SPLICERS
for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dept. A, Port Jefferson, N. Y.

PHOTOGRAPHY

To give your home movies that "professional touch," TRAIN in ALL phases of photography. Our Home Study Course includes valuable instruction in 16mm movies. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th
YEAR

NEW YORK INSTITUTE
OF PHOTOGRAPHY

Dept. "105," 10 W. 33 St., New York, N. Y.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.

It Answers Every Title
Making Problem

Sold Only by Mail

MAIL A DOLLAR BILL TODAY

WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 27, CALIFORNIA.



**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**
and other services
to 16mm producers

**.35 MM SLIDE and
FILM STRIP SERVICE**

**16 MM
and
8 MM**

*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

UNUSUAL MOVIES

"JUDY" "MAZIE" "OLGA" "MIMI" "LUPE"	"UNA" "ZARA" "SALOME" "SANDRA" "VIOLA"
8mm 50 Ft. \$2.75	8mm 100 Ft. \$5.50
16mm 100 Ft. \$6.00	16mm 200 Ft. \$11.50
16mm 100 Ft. Sound \$8.75	16mm 200 Ft. Sound \$14.75

SEND FOR FREE LIST

Walt Disney color slides—30 slides - \$2.50
with viewer—\$3.25

CAMERA SHOP

760 BROAD STREET - PROVIDENCE 7, R. I.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

ACL MEMBERS: The ACL has on hand a limited number of 8mm. black and white ACL leaders. Normally priced at 50¢, they are available at 35¢ each as long as the supply lasts. Send orders and remittances to the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

VACUUMATE

**FILM PROTECTIVE PROCESS
THE SUPER**

VAPORATE

PROTECTS AGAINST Scratches, Fingermarks,
Oil, Water and Climatic Changes.

■ **ONE TREATMENT
LASTS THE LIFE
OF THE FILM**

BRITTLE FILM REJUVENATED

"IT'S NEVER TOO LATE TO VACUUMATE"

Available through your local dealer or at

Vacuamate Corp., New York
(VapOrate Co., Inc., Sole Sales Agent)
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens



■ *Three on a Trail*, *Bar-20 Rides Again* and *Heart of the West*, one reel each, black and white, are available at photo dealers in two 8mm. and three 16mm. editions, including sound. They are distributed by Castle Films, division of United World Films, Inc. Hopalong Cassidy, popular follower in the tradition of William S. Hart as a Western star, rides across the screen in three more of his thrillers.



■ *Tiger Fangs*, one reel, black and white, is available in five standard 8mm. and 16mm. sizes from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. The famed Frank (Bring 'Em Back Alive) Buck tackles the problem of some man-eating tigers that have been terrorizing whole villages. It's safe to say that Mr. Buck is not eaten, but the reel has its share of chilling moments.

■ *Colt Comrades*, seven reels, 16mm. sound, black and white, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. A feature-length Hopalong Cassidy film, *Colt Comrades* displays William Boyd, Andy Clyde and Jay Kirby on the alert for cattle rustlers, with plenty of riding and shooting. There are lots of dangerous moments for our heroes, but the despicable raiders get their just desserts in the end.

■ A series of fairy tales is being released by Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. Currently available are *Cinderella*, *Beauty and the Beast*, *The Sleeping*

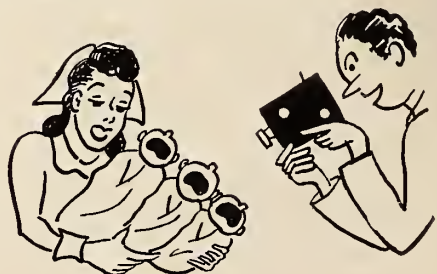
Beauty, *Rumpelstiltskin*, *Rapunzel* and *The Bear Skin*. The films, which feature "live" action instead of puppet or cartoon work, are available in 8mm. and 16mm. sound versions. Others are being edited and will be released shortly.



■ *Dillinger*, eight reels, 16mm. sound, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Lawrence Tierney, as Dillinger, proves that crime doesn't pay. Dillinger's colorful but offensive antics are followed from the time of his first robbery to his eventual end at the hands of the FBI. Anne Jeffreys and Edmund Lowe are among those who run into America's Public Enemy Number 1.



■ *Guiding Star*, three reels, 16mm. sound, black and white, may be rented from Family Films, Inc., Hollywood, Calif. Uncle Henry, a man who believes in the Christmas spirit 365 days of the year, enlightens an embittered mother and reunites an unhappy and misguided family group. The film is aimed at home, school and church markets.



TITLES THAT TALK

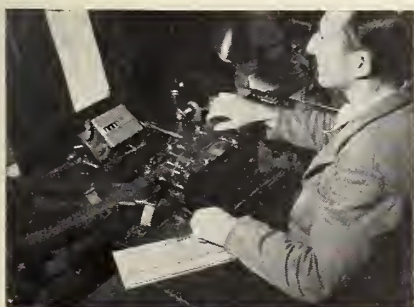
HAVE you wondered how those smooth-flowing dialog subtitles were superimposed on just the right scenes in foreign language films? Have you wanted to use this same technique yourself in your family or travel pictures? If so, perhaps Titra, the new "titles that talk," may be the answer. For with the Titra technique now being offered for the first time in the 16mm. field, you can superimpose a title directly on any scene in your film *after it is processed and edited.*

There have, of course, been other methods in the past which accomplished the same ends. With black-and-white foreign language releases, for instance, the producer could photograph his subtitles in negative on one strip of film, prepare a negative version of his picture on another film, and then run the two of them through a laboratory printer for a positive release print with superimposed titles.

In the amateur field, however, this negative-positive system was not easily employed. Even in black and white emulsions, the amateur was working generally with reversal film for which there was no negative. With the advent of color stock—for which no negative existed nor could be made—the double printing process was out of the question. It was then double exposure, or nothing.

With the Titra titling system the need for either of these methods is done away with. For in the Titra system the clear white lettering of one's subtitles are *etched* chemically into the emulsion of each selected series of scenes. Here's the step by step process, as it is now being offered the 16mm. amateur.

A filmer planning to employ titles by Titra first edits his footage accordingly, selects the scenes he wants titled and prepares the title copy he desires imprinted on these scenes. With this title copy in the hands of Titra technicians, each caption is now set up separately in type and press printed



A TITRA technician checks copy as press etches titles directly on processed film.



110 Volt AC/DC Variable Speed Motor With TACHOMETER for EK Cine Special

Now you can motor drive your Cine Special with confidence.

Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at all speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. Write for complete details.

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.

COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES

175 Fifth Avenue Dept. M New York 10, N. Y.

ARE YOUR LENSES UP TO DATE?

Our lens coating, applied under high vacuum by skilled technicians, will help you get the kind of pictures you have always been seeking. Get purer colors, better shadow details and a faster lens. Highest quality and LOWEST PRICES. WRITE TODAY. \$6.50 and up.

CENTURY PRECISION CO.

Coating Dept. 11960 Wilshire, Los Angeles 25, Calif.

HOME MOVIES

DESIGNED
TO DELIGHT!

HELENE DIST. CO.

182 Peace St. Prov., R. I.

*The
Very Latest*

New 100 ft. re-
leases 16mm \$6.00,
available in sound;
8mm \$5.50.

**FREE LIST
ON REQUEST**

DRAMATIC WORKSHOP AND TECHNICAL INSTITUTE

Erwin Piscator,
Director

FILM, RADIO, TELEVISION

Under the guidance of a top-notch faculty you can turn your hobby into a profession! Complete studio equipment!

FACULTY:

Arthur Knight: Chairm.
Rudy Bretz: Telev.
Eric Cripps: Film Techn.
Gene Forrell: Film Mus.
Robert Mannum: Telev.
Leo Hurwitz: Film Techn.
Lewis Jacobs: Film Techn.
Edward Mabley:
Telev. Writg.
Paul de Troff: Cinematog.
Harry Robin: Sound
Nathan L. Rudich:
Radio & Telev.
Ray Sherwin: Animation
Ira Witt: Film Industry

Approved by Veterans' Administration. Spring Term starts Feb. 7.

For Detailed Information and Catalog, Write or Phone: **PRESIDENT THEATRE, 247 W. 48 ST., N. Y. 19 (N) JU 6-4800**

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: I've traded fair, I've traded square with folks the world 'round everywhere. If you would buy, or sell or trade, A Bass deal is the best that's made. CHARLES BASS, President, 8mm. Movikon K, Sonnar f/2, 3x telephoto attachment, case, \$125.00; Bolex H-8, Cooke f/2.5 fixed focus, lap dissolve, 1½" Berthiot f/3.5, 3" Berthiot f/3.5, case, \$245.00; factory new 200 ft. magazines for Cine Special, black, \$275.00; Bolex H-16, Plasmatic f/1.5, 1" fixed focus and wide angle attachment, 3" Trioplan f/2.8 coated, comb. case, \$295.00; 16mm. Zeiss Movikon, Sonnar f/1.4, \$325.00; like new 16mm. B. & H. 70DA, 1" Cooke f/1.5 coated, 17mm. wide angle Wollensak f/2.7 foc. mt., 4" Dallmeyer f/4, \$325.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, \$1.65; 25' (8-8mm.), \$1.65; 25' 8mm. color, \$4.10; 25' 8mm. color base, \$2.25; 100' 16mm. outdoor film (anti-halo), \$3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ SYNCHRONOUS motors furnished and installed on cameras, projectors and recorders. Synchronous projectors for rent. Estimates furnished if desired. M. W. PALMER, 468 Riverside Drive, New York 27, N. Y.

■ BOLEX H-16, like new, 1" f/1.5 lens and case, \$249.00; Kodak Model K with 1" f/1.9 lens and case, excellent condition, \$95.00; Kodascope FS-10N sound projector complete in one case, like new, \$225.00. Many other 16mm. cameras, projectors, and home lab equipment. Colortran converters to boost ordinary 150 watt bulbs to 750 watt floods, \$27.50. THE CAMERA MART, Inc., 70 West 45th Street, New York.

■ CINE-KODAK Special, two magazines, Mitchell finder, Bardwell-McAlister matte box, sync motor, Kodak anastigmat wide angle f/2.7, deluxe case, excellent condition. Sacrifice. Murray Hill 7-8377. MR. DOWNEY, Room 406, 342 Madison Ave., N.Y.C.

■ CINE LENSES—High speed, wide angle, telephoto. For those sparkling outdoor and indoor winter pictures. COATED FOR 8MM CAMERAS: 9mm. f/2.5 Wollensak wide angle universal focus, \$43.75; ½" f/1.9 Berthiot Cinor (focusing mount), \$39.50; 1½" f/3.5 telephoto anastigmat (3 time magnification) (in focusing mount), \$36.50. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. f/2.7 Carl Meyer wide angle, \$49.50; 1" f/1.9 Wollensak Raptar, \$58.00; 2" f/2. Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50; 6" f/5.5 Schneider Tele-Xenar, \$124.50. These are only a few of our tremendous selection—the world's largest stock of lenses—we have what you want—15 day trial—satisfaction guaranteed—send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE or buy used movie films. Mention your MM. Write GALLARD'S EXCHANGE CLUB, 29 Coe Ave., Hillside 5, N. J.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, complete shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ 400 FT. 16mm. silent subjects, all good condition, Castle, Official, etc., \$4.50 each; 3 for \$13.00. Sound subjects, \$7.50 to \$9.00; guaranteed perfect. 8mm. subjects, 200 ft., perfect, \$2.50; include postage; specify list wanted. ABBE, 503 Fifth Ave., N. Y. 17.

■ USED and New Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. INTERNATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ CLEARANCE Sale: 200 ft. 8mm. subjects, \$2.50; 400 ft. 16mm., \$4.00. Cartoons, News, Sports, etc., like new. Send check or money order. SAMSON'S, Pine & Portland Sts., Providence 7, Rhode Island.

■ UNUSUAL films: 8mm. 50 ft., \$2.75; 16mm. 100 ft., \$6.00; 10 color slides, \$2.50. Send for free list. SHAWMUT PRODUCTIONS, P. O. Box 132, Elmwood Station, Providence 7, R. I.

■ FOR sale: Sound film library & projectors. Sacrifice; free list. HAWLEY, 3719 English., Indianapolis, Ind.

■ UNUSUAL movies: 8mm. 50 ft., \$2.75; 8mm. 100 ft., \$5.50; 16mm. 100 ft., \$6.00; with sound, \$8.75; 16mm. 200 ft., \$11.50; with sound, \$14.75. Send for free list. CAMERA SHOP, 760 Broad St., Providence 7, R. I.

■ FASCINATING films: 8mm. 50 ft., \$2.75; 16mm. 100 ft., \$6.00; 10 color slides, \$2.50. Send for free list. PROVIDENCE FILM EXCHANGE, P. O. Box 157, Olneyville Station, Providence, R. I.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TWO 4x5 bl. & w. enlargements and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in-allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ NO negative? ? ? Send picture and \$1.00 for new negative and 2 5x7 enlargements to CURIOPHOTO, 1187 Jerome Ave., New York, N. Y.

1949 BINDERS

MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily.

Price \$2.50

Send your order accompanied by remittance to

MOVIE MAKERS
420 LEXINGTON AVE.
NEW YORK 17, N. Y.

in black on a white card. Each of these cards is then photographed in a still picture negative and at the same time reduced to the actual size of the film frame.

From these reduced negatives individual metal stencils are now cut for each of the subtitles ordered, and these stencils are placed in order in a press of Titra's own design. The entire reel of film to be titled is then coated with a thin layer of protective material. With the prepared film threaded through the same press, the stencils are now impressed in order on the scenes indicated, the protective layer is removed in the exact outlines of the title letters and these letters are in turn bleached out in clear white from the underlying emulsion.

Using the wide angle lens

[Continued from page 16]

It should be noted, however (see Figs. 1 and 1-A), that the increase in area covered takes place in *both* directions—vertical as well as horizontal. Because of the connotation of the name (*wide angle*), some filmers tend to think of this increase only in horizontal terms. The increased field is truly one of area. As such, it is generally about four times that of the standard lens.

INCREASED DEPTH OF FIELD

Important as can be the larger area covered by the wide angle lens, this is not its only interesting and effective characteristic. Often of almost equal importance is its ability to picture a given scene with increased depth of field. This property is made possible, of course, by the shorter focal length of the lens, which, even at the wide apertures demanded by poor light conditions, is able to pull more objects—front and back—into acceptable focus.

A dramatic example of this facility is pictured in Figs. 2 and 2-A. In Fig. 2, made with a standard lens, only the girl at extreme left is in sharp focus. In Fig. 2-A, all figures facing the camera are in good focus. Furthermore, because of the deepening effect which this lens has on perspective, the entire group composes more comfortably within the picture area.

ACCELERATED MOTION

A third and almost magical effect of the wide angle lens is its ability seemingly to accelerate motion (especially from back to front) within the scene. We are all familiar with the slowing effect of the telephoto—how the race horses round the turn, pound up the stretch, but never seem to get anywhere. This visual trickery is cre-

ated by the *compressive* effect of the telephoto on perspective.

The visual effect of the wide angle lens on back-to-front movement is exactly the opposite; it seems to speed it up. This movie magic is created by the lens's characteristic lengthening of perspective. Dramatic proof of this, amazingly dynamic for still pictures, is found in the comparative sets of illustrations 3 and 3-A. Here is an optical control which the creative cameraman may well use more often.

Now, sound on film!

[Continued from page 14]

PRECISION PHOTO FEATURES

Not only is the Cine-Voice a sound recording camera, but it is also a precision-built photographic instrument. The film is handled at the picture gate on stainless steel balls, a patented Auricon feature used until now only on 16mm. professional cameras. The intermittent film pull-down claw is of hardened steel, precision-ground to size. It moves the film so gently from one picture frame to the next that its operation—and in fact the entire Auricon film movement—is not picked up by the sound recording microphone. The body of the Cine-Voice camera is of solid aluminum, precision-machined for ruggedness and light weight. The camera takes C mount lenses, such as are used with most popular 16mm. cameras today.

A control panel at the rear of the Cine-Voice provides plugs for connecting the camera to the sound recording amplifier and also for connecting the camera's electric motor drive to a source of 110 volt 60 cycle alternating current. A pilot light on this panel shows a red light when the motor is on, thus preventing accidental operation of the camera unknown to the operator.

A newly designed Auricon finder provides the Cine-Voice user with a large image, parallax corrected down to four feet. Outside area of the image is for the 15mm. wide angle lens, with professional-type, transparent plastic mattes provided for insertion in the finder to indicate other lens areas. The matte for the 1 inch lens is standard equipment with the camera, while mattes to match other lenses are available.

The camera is finished in an attractive gun-metal gray baked enamel finish, and a steel-reinforced leather handle is provided at the top for convenient carrying. The case furnished with the Cine-Voice outfit will carry both the camera and amplifier with batteries, together with the microphone, headphones, microphone cable and mike desk stand. The carrying case is made of plywood and covered with leather-grained maroon fabricoid.

The Discjockey DUAL TURNTABLE



Fills a
Widespread
Need

For continuous running,
fading from one record
to another.



Records can be packed
between turntables in
bottom of case
when closed.



With
"EMCEE"

With
Audio-
Slide

Dual Speed . . 33 $\frac{1}{3}$ and 78 R.P.M. Plays 10" and 12" Records

Its Many Uses Include:

- Straight record entertainment play through any amplifier.
- Playing specially recorded commentary and/or sound effects records to run with silent movies or slides.
- Background music with voice over microphone.

The Discjockey is housed neatly and conveniently in a leatherette covered case measuring 15 $\frac{1}{2}$ "x7 $\frac{3}{4}$ "x11 $\frac{1}{2}$ ". Total weight 16 pounds. Unit has individual switch controls and mixing volume controls.

Write for details. See your
Photographic dealer for demonstration

PRICE
\$59.50



MOVIE-MITE CORPORATION

1105 E. Truman Road

Kansas City 6, Mo.

END
THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK

Send your film for free criticism or estimate

AGAIN!

THE OUTSTANDING COLOR RELEASE
OF THE YEAR

1950 PASADENA TOURNAMENT OF
ROSES PARADE

Complete 400 Foot Edition Only

SILENT—\$60 SOUND—\$75

ARTHUR H. HART
Cinematic Development and Cinechrome
Laboratory

2125 Thirty-second Ave., San Francisco, Cal.
Since 1938



Safeguard your
Film. Ship in
FIBERBILT
CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

BIGELOW MOTION PICTURE FILM COMPENSATED IN PROCESSING TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	\$1.94	\$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. magazine	3.25	2.75

ABOVE PRICES INCLUDE
24-HOUR PROCESSING SERVICE

**Bigelow Film is New, Fresh
Stock. Not War Surplus**

PROCESSING SERVICE ON FILM OTHER THAN OUR OWN

25 ft. 8mm. . .	\$.50
100 ft. 16mm. . .	1.50
50 ft. mag.	.75
	(if we keep magazine)
	1.00
	(if we return magazine)

California buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with
professional motion pictures are yours
when you use NEW COMPENSATED

Bigelow Films

6449 Regent St.

Oakland 9, Calif.

8 CLUBS 16

Maxim winner at Hartford In line with long standing tradition, the first public screening of the year's Maxim Memorial Award winner was put on by the ACL last month before members and guests of the Hartford (Conn.) Cinema Club, a group which was founded in 1927 by the late Hiram Percy Maxim, FACL, Founder President of the Amateur Cinema League. Present as a member of this veteran club was Percy Maxim Lee, FACL, daughter of the Founder and donor of the Maxim Award.

The featured film was, of course, *One Summer Day*, by Glen H. Turner, ACL, of Springville, Utah, the second 8mm. picture to take this top trophy in its thirteen year span. Other place winners seen on the gala program were *The Witch Cat*, by William A. Thomas, ACL; *Menemsha*, by Jose M. Pavon; *Escape*, by Warren Doremus, ACL, and *One Dinar More*, by J. N. Unwalla.

Edmund Zacher, ACL, newly elected president of the Hartford group, presided at the gathering, with Warren A. Levett, ACL, assisting on the sound scoring, James W. Moore, ACL, managing director, and Don Charbonneau, ACL, general consultant, acted for the League in this annual presentation.

Walla Walla publication As a summary of club activities for the year ending last month and a valuable reference guide for future officers, the Walla Walla (Wash.) Cinema & Camera Club, ACL, has issued its first yearbook. A section is devoted to neighboring clubs and another to rules for the annual competition held each spring. A complete listing of club officers and various committees, along with a souvenir program, completes the book, which reflects the cooperative spirit of this club that combines harmoniously slide, still and movie making enthusiasts.

MMPC winners *Jones Beach*, by George Mesaros, FACL, took top honors in the annual general contest sponsored by the Metropolitan Motion Picture Club, ACL, of New York City. The seventy five dollar cash prize was donated by the club. The Mary

The people, plans and programs of amateur movie groups everywhere

Jessop Award, fifty dollars in cash, went to second place winner, Leo J. Heffernan, FACL, for *Tumbling Waters*. Third prize of twenty five dollars in cash (also donated by the club) was awarded Mannie Lovitch, ACL, for *Winter Escape*. All of the ten entries in the contest were on 16mm.

The board of judges included Joseph F. Hollywood, FACL, Raymond Moss, ACL, C. Murray Booth, ACL, Lou Skinner, Sidney Moritz, ACL, John R. Hefele, ACL, and Ralph R. Eno, ACL.

Brooklyn gala 8 show The Brooklyn Amateur Cine Club, ACL, is completing plans for its second annual 8mm. gala, to be held at the Neighborhood Clubhouse, 104 Clark Street, in downtown Brooklyn, on January 20. Tickets will be \$.75 each and may be ordered from Arthur Rosenthal, 884 Franklin Avenue, Brooklyn. He may be phoned at STerling 3-8869.

The show will consist of prize winning films from the club and national contests. Already booked are *The Wolf's Tale*, by George A. Valentine, ACL, honorable mention winner in MOVIE MAKERS 1948 contest, and *A Fin for a Fin*, by Robert T. Batey, ACL, a 1948 prize winner in the annual contest of the Metropolitan Motion Picture Club, ACL, of New York City.

New Maine group Movie enthusiasts of Lewiston and Auburn (Maine) prevailed upon the already existing Androscoggin Camera Club to form a cine division, which was subsequently done. Under the leadership of Robert Demers, of Lewiston, the new film group held its first meeting before the holidays, at which *Squeaky's Kittens*, by Walter Bergmann, FACL, and a Celluloid College instructional film were screened. A regular election of officers will be held soon. In the meantime, Adelaide Anderson is acting executive secretary, and William H. Ashcroft, ACL, is assisting with organization details.

Minneapolis sessions Pre-holiday meetings of the Minneapolis Cine Club, ACL, featured screenings and a lecture demonstration. The latter was devoted to production planning and analysis and was conducted by Peyton Stallings. Among the films shown were *Pueblo Land and Navajo Country*, by Elmer W. Albinson, ACL; *Christmas*, by Dr. L. J. Martin, ACL; *West Indies*, from the Royal Dutch Air Lines, and a film on Cuba by Dr. John J. Boehrer. The club's Christmas dinner party was the feature of the December meeting, which also included a film program.

Ottawa demonstrates A recent session of the Ottawa Cine Club, of Canada, was devoted to the problem of lighting for interior filming. The General Electric sound production, *Family Album*, was screened to illustrate proper lighting setups.

Giancolombo



IN MILAN, members of Cine Club ICAL (Italian Cinema Amateur League) gather in Restaurant Campari for slide and motion picture screenings.

Lloyd Oppenheimer



BENNINGTON (VT.) MOVIE MAKERS check projector. Seen (l. to r. front) are Mrs. H. W. Myers, ACL, sec't, Ralph Smith, ACL, pres., Lewis Carpenter, ACL, treas., Herbert Post, ACL, v. pres.

Club in Italy

Cine Club ICAL—Milan, organized last year, announces its roster of officers for the current season. Achille de Francesco, ACL, is president, with Nino Zucca, ACL, as vicepresident and Pino de Francesco as secretary.

On the advisory board are Dr. Ulrico Hoeppli, Dr. Celestino Frigerio, Dr. Cesare Maffioretto, C. Marino Bevilacqua, Dr. Gianni Fustinoni, Dr. Renato Bettetti, Dr. Lorenzo Ravaiolo, Alessandro Pasquali, Renato Spezzo Franciosi, Gaspere Pasini, Gino Cicu, Savio Alessandro and Angelo Moiraghi.

Vailsburg elects

Recent balloting by the Vailsburg Cine Club, ACL, of Newark, N. J., returned the following officers for the current season: Ted Kerekes, president; Tom Gray, ACL, vicepresident; Harry W. Gardner, treasurer, and Walter Strombach, ACL, secretary. Plans for the club's annual open house in December, light hearted in nature, included the screening of *Doghhouse Blues*, by E. H. Sparks, ACL, and *The Unexpected*, 1948 Maxim Award winner by Ernest H. Kremer, ACL.

Metro schedule

A busy and diversified fall season was offered members of the Metro Movie Club of River Park, in Chicago. The opening program featured the screening of *The Unexpected*, 1948 Maxim Award winner by Ernest H. Kremer, ACL, and *Mainliner Holiday on Wings*, produced by United Air Lines. This was followed by a roundtable discussion of members' problems and demonstrations of individual filmmakers' gadgets.

Subsequent programs featured a demonstration of magnetic sound on 8mm. and 16mm. film by J. S. Kemp, of the Armour Research Foundation; presentation of Part I of *Paradise of the Pacific*, by Arthur H. Elliott, ACL, and *Down on the Farm* and *Watching*

Richard Grow, by Edwin J. Dahlquist, ACL.

The Kenosha Movie and Slide Club presented a program the last of October as guests of Metro. Among the offerings were *Trilogy*, by Timothy M. Lawler, jr., ACL; *A Girl, A Camera and Canada*, an 8mm. film by Eldon Voelz, and an 8mm. club production, *Poor Elmer*.

Oklahoma slate

R. C. Hardcastle was chosen president of the Movie Makers Club, ACL, of Oklahoma City (Okla.), with John Varnell as vicepresident. Mrs. Hugh Turney is secretary-treasurer, and H.

A. Houston, ACL, C. N. Conley and Lee White are directors.

The October meeting featured the screening of *Infantile Paralysis*, by club member E. R. Dunn, and the Harmon Foundation film, *Lenses and Their Uses*.

Los Angeles 8's elect

The Los Angeles 8mm. Club held its annual election before the holidays to choose officers for the coming year. A. W. Apel was named president and Dean Stocks vicepresident. Edna M. Knowlton is the new secretary, and William Krause is treasurer.

Richmond salon

The first annual salon sponsored by the Richmond (Calif.) Movie Camera Club featured a gala showing of fourteen films, most of them by filmmakers in the Bay area of San Francisco. Space does not permit a complete listing, but among clubs or individual filmmakers represented were Bay Empire 8mm. Movie Club, San Jose Movie Club, Minneapolis Cine Club, ACL, Denver Sutton, of the Westwood Movie Club, C. H. Fox and Leonard Tregillus, ACL, of the Berkeley Movie Club, W. S. Moyle, of Movie Crafters, and Ida Goetjen, of Ross Valley Camera Club. Joseph S. Pancoast, ACL, was program chairman, assisted by Madeline Whittlesey and Bob Buckett, club president. Percy Rihn was master of ceremonies.

ACL members urged to name candidates for League Board of Directors

THE twenty fourth annual meeting of members of the Amateur Cinema League, Inc., will be held at the League's headquarters on Wednesday, May 10, 1950.

The chief item of business to be transacted at that time will be the election, by vote of the membership, of three ACL members to the League's Board of Directors, to fill terms expiring at that time. Any member of the League may become a candidate for such election if he is nominated in writing by ten (10) or more accredited members of the ACL.

So that each member of the League may have the fullest opportunity to express his personal preferences concerning those nominated, ACL members everywhere are urged at this time to send in their nominations of directorial candidates.

No formality is necessary. Simply write to the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., and state:

"I nominate (League member's name)

as a candidate for election to the Board of Directors of the ACL at the coming annual meeting of the Amateur Cinema League, Inc., on May 10, 1950. Signed: (your name)."

The period for making nominations will close on May 1, 1950. Only those names of members which have been nominated by ten (10) or more fellow members by that date can be placed on the official ballot. Your opportunity to vote on that ballot will be provided as usual with a mailing of proxy notices.

The ACL directors whose terms expire in May, 1950, are the following: Ralph E. Gray, FACL; Roy C. Wilcox, ACL, and Harold E. B. Speight, ACL. If any one of them is to be re-elected to the Board of Directors, he must be duly nominated as outlined above. You are free to make such nominations if you so wish. You are equally free to make any other nominations that you desire. It's your League. Let's hear from you.—JAMES W. MOORE, ACL, Managing Director.

8MM. ON THE MARCH

ON PAGE 28 of this issue of MOVIE MAKERS there will be found the facts and figures relating to our selection of the Ten Best Amateur Films of 1949. Forced out of December MOVIE MAKERS by the unprecedented number of films honored in 1949, these data should reveal much about amateur filming in general, Ten Best competition filming in particular.

For many movie makers, surely, the most exciting revelation of this roundup will be the stirring progress made by 8mm. amateurs. With their entries comprising 23 percent of the films seen in the contest, 8mm.

workers took 20 percent of *all* the honors, with 14 percent of the Honorable Mention awards, 30 percent of the Ten Best awards and—to cap the climax—the Maxim Memorial Award for the best of the Ten Best Amateur Films in 1949!

The staff of the Amateur Cinema League yields to no one in its jubilation at these results. No more stirring testimony could be given of that simple (but often forgotten) truth that men and their imagination, not machines and money, create great movies. Older and perhaps complacent 16mm. workers had best look to their laurels. 8mm. is on the march!

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

John V. Hansen, President
Ethelbert Warfield, Treasurer

Joseph J. Harley, Vice President
James W. Moore, Managing Director

C. R. Dooley
Ralph E. Gray
H. Earl Hoover

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Keeping sound in sync

[Continued from page 15]

and even lip-recorded speech in perfect synchrony, *automatically and every time.*

This synchronizing unit is composed of two halves connected by a flexible cable. Using screw holes already existing in most projectors, one half is mounted on the projector by a special bracket and integrated with the shaft of the hand threading knob. The recorder half, in turn, is built into that unit and gear-connected to the recording mechanism. The flexible cable quickly and easily joins these two control points and meters the projector's speed through to the recorder. For, while each machine runs on its own motor, a slip drive in the recorder permits it to run only as the projector leads it.

PROJECTOR GOVERNS RECORDER

Thus, we find that it is the operating speed of the projector which will determine the revolutions of the recorder takeup—and therefore the naturalness of its sound reproduction. In operation, a projector speed of 18½ frames per second has proved to be best for the sound and, heretofore, determination of this speed has been arrived at audibly.

A more exact control, however, is now an additional refinement in Movievox operation. This is a stroboscopic disc design mounted on the lower lip of the recorder's takeup spool. When

scanned by a built-in neon glow lamp, this disc will now signal when the projector (and therefore the recorder) is operating at the desired speed.

Recording operations with the Movievox are basically similar to those suggested in earlier magnetic wire discussions in this magazine. Cue marks on the wire and on the film get both off in step; the rest is simply a matter of accurately rehearsed recording. Such operations on the Movievox, however, are simplified beyond those of other arrangements because of the fundamental fact that control of the projector also includes control of the recorder. Start your projector, and the recorder starts. Stop the projector, and the recorder stops as well. Thus, corrections, additions or eliminations to the recording can be made at any point without impairing the synchrony.

Movievox units are available today in a variety of combinations. There is first the basic recorder, complete with microphone, speaker and a twenty minute spool of recording wire. Available separately, for use with this recorder or any standard Webster unit, is the Movievox synchronizer, with attachments designed for your projector. Instructions for the installation of this device accompany the synchronizer, or you may have it installed at the factory on order. Further, and finally, users of any other wire or tape magnetic system or of single or double disc sound, will be interested to know that Movievox can now synchronize their sound system with their projector as accurately as with our own equipment.

Build your own boom

[Continued from page 19]

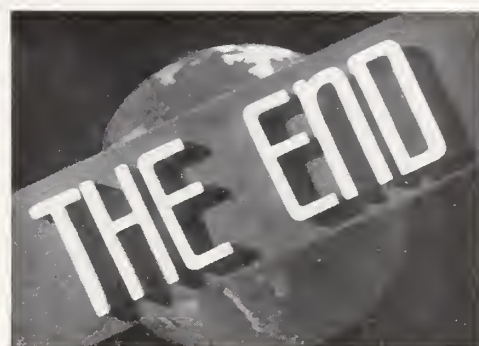
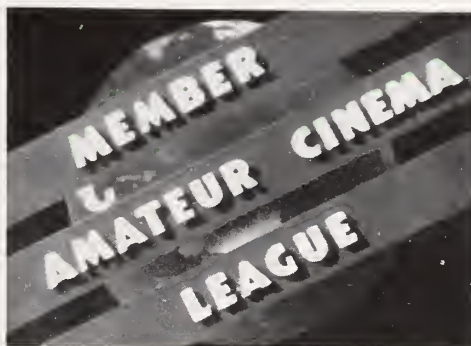
hook or cleat is attached to the upright on which the string can be fastened.

For the swivel block at the upper end of the boom proper, I took a block of wood 2 by 2 by 4 inches in size and cut it with a tongue ½ inch wide and 1¾ inches long. I then cut a horizontal slot ½ inch wide and 2¼ inches deep in the upper end of the boom. The block tongue fits into this slot and is held by a ¼ inch bolt and wing nut passed through a hole drilled through both units.

On the other end of the swivel block there is fitted a ¼ inch bolt extending out from the end. Onto this bolt I attached a wooden arm ½ by 2 inches in size and 5 feet long. A ¼ inch hole drilled in its center permits it to be slipped over the bolt extending from the swivel, which is then secured with a wing nut. At the ends of the wooden arm there are attached and wired suitable sockets for built-in reflector floods or spot lamps, as desired.

The overall extension of this lighting boom arrangement is from about 3 to 8 feet above the floor. As suggested earlier, it provides for 360 degrees of rotation by the upright unit in the pipe mount, while the cross arm may be rotated 190 degrees horizontally and 360 degrees vertically. I have found the gadget invaluable in almost all types of home lighting setups. It is easily demountable for storage.

IT'S IN STOCK AGAIN



THE ACL FULL COLOR LEADER!

To all ACL Members:

So many of you have ordered (and re-ordered) copies of the new ACL leader that we've had a hard time keeping up with the demand. For this reason we haven't done much talking about the leader during the last month or so.

Now, however, we're all caught up with orders—and we're ready to tell you a few things about the leader:

The frame enlargements above give you an idea—but only a very rough one—of some of the highlights of the new ACL leader. What these frames cannot show you is the vibrant color, the exciting sense of motion, as the full leader develops. Here's what you'll see on your own home screen . . .

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three

red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

But we can't tell you about it. You've got to see the leader to appreciate it, to get the feeling of real glamour that it will add to your most distinguished films. Shoot us your order today—and own a real movie making emblem of ACL membership!

Cordially,

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm.. 7 ft.—same running time.

ACL leaders are sold at the amazingly low price of \$1.50 for 16mm. and \$1.00 for 8mm. widths. Just fill out the coupon below, indicating the number of leaders you wish, and mail it to the League together with your check or money order.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

1-50

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each

_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____

Street _____

City _____ Zone _____ State _____

IF YOU ARE NOT A MEMBER OF ACL

The ACL (or Amateur Cinema League) is a non-profit organization which has provided advice and help in all branches of 8mm. and 16mm. filming since 1926. The ACL is also publisher of the well known ACL MOVIE BOOK and MOVIE MAKERS magazine.

Membership in the ACL (at only \$6.00 a year) puts at your disposal, to use as often as you wish, the following services:

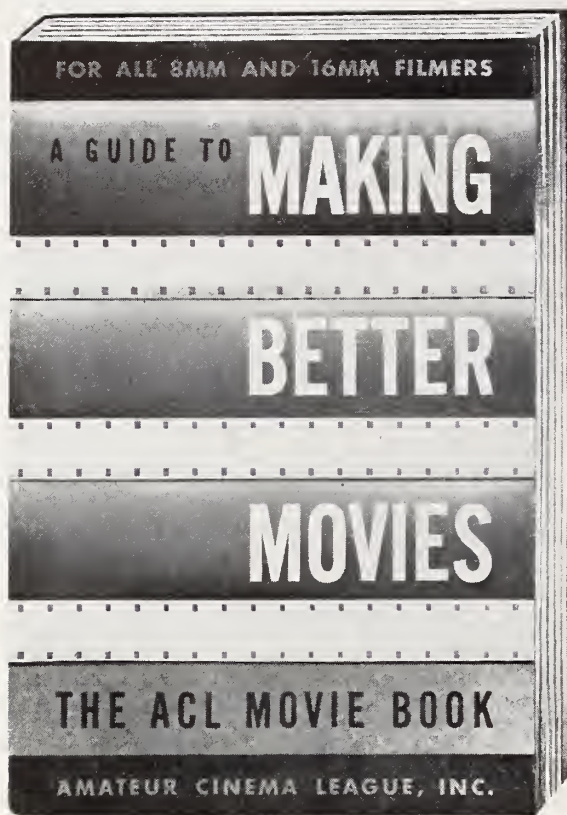
Technical consulting service
Continuity and film planning service
Club service
Film review service

Or, speaking more generally, membership in the ACL entitles you to ask any *thing*, at any *time* about 8mm. or 16mm. filming.

AND, in addition to these services, all members of the ACL receive the ACL MOVIE BOOK and MOVIE MAKERS monthly, as part of their membership.

To start your membership in the ACL, just send your check or money order for \$6.00 to the Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y. If you want to start your membership with the ACL's official leaders for your films, we can accept your order for them at the same time.

100,000 MOVIE MAKERS HELPED WRITE THIS GUIDE TO MAKING BETTER MOVIES



THE ACL MOVIE BOOK

Out of the rich experience of helpful advice to movie makers all over the world for over twenty-three years, the Amateur Cinema League has written this 311 page book—with over 100 illustrations and diagrams—cramped full of information on every phase of movie making. ALL the up-to-date theory and practice of the amateur movie world, in simple, easy to read language, are yours within its handy, flexible-stock covers. You'll save its price many times over in better exposed, better produced movies you'll be proud of. \$3.00

TWO WAYS TO GET THIS BOOK

Order from your favorite book store, photographic dealer, or direct from the publishers.

OR If you join The Amateur Cinema League, the book is yours **FREE**, plus all the League Services, plus **MOVIE MAKERS Magazine** for one year, for only \$6.00. Use **EITHER coupon below! DO IT NOW!**

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

1-50

Please send me _____ copies of The ACL MOVIE BOOK. I enclose remittance for \$3.00 each, made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

1-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

READ THE COMPLETE TABLE OF CONTENTS

WHAT IS A MOVIE?—A fundamental discussion of films and filming.

WHAT MAKES A MOVIE?—The basic principles of the motion picture; scene, sequence and camera viewpoint.

A MOVIE'S CHIEF TOOLS—Essentials of your camera, film and projector.

BASIC CAMERA TECHNIQUE—The practical problems of exposure, focus, scene length and camera handling.

FILM PLANS AND SCRIPTS—How to develop any film theme in easy and entertaining continuity.

AROUND THE YARD MOVIES—Family films come first from the camera of every home movie maker.

WE NEED MORE MOVIE TOOLS—How to use accessory lenses, filters, tripod, exposure meter and the advanced camera.

THE CAMERA STEPS OUT—Pictures of picnics, holidays, games and outdoor sports.

THE CAMERA SEES THE WORLD—Planning and producing the travel film, by auto, train, plane or ship.

FILMING PUBLIC EVENTS—What makes a movie of a parade or pageant, a football game or a county fair.

MAKING READY TO PROJECT—The tools and techniques of editing, splicing, title writing and title making.

PROJECTION—Placing the projector, screen and audience; use of narrative and music.

FILMING INDOORS—The equipment, principles and practice of interior lighting and exposure.

THE CAMERA DECEIVES—Simple and advanced camera tricks; reverse motion, stop camera, movies in a mirror, animation, miniatures, double exposures and time lapse.

THINGS FAR AND NEAR—Using the telephoto lens, and other methods of closeup movie making.

BETTER METHODS OF EXPRESSION—Creating and using basic film effects; the fade, lap dissolve, wipe off, moving camera, montage editing and composition.

MOVIES IN COLOR—Complete characteristics of Kodachrome and Ansco Color; exposing color film indoors and out; filters for color; subject matter and lighting contrasts.

SOUND WITH FILMS—Use of narrative, music and sound effects, on disc or sound tracks.

SPECIAL PURPOSE FILMS—Personal films in business, teaching, science and the church; the film story and the documentary.

PROFITS FROM YOUR MOVIES—How competent amateur filmers help pay the freight.

THE MOVIE SHOPPER—Eight or Sixteen? Buying used equipment; accessories and services.

FEB -6 1950

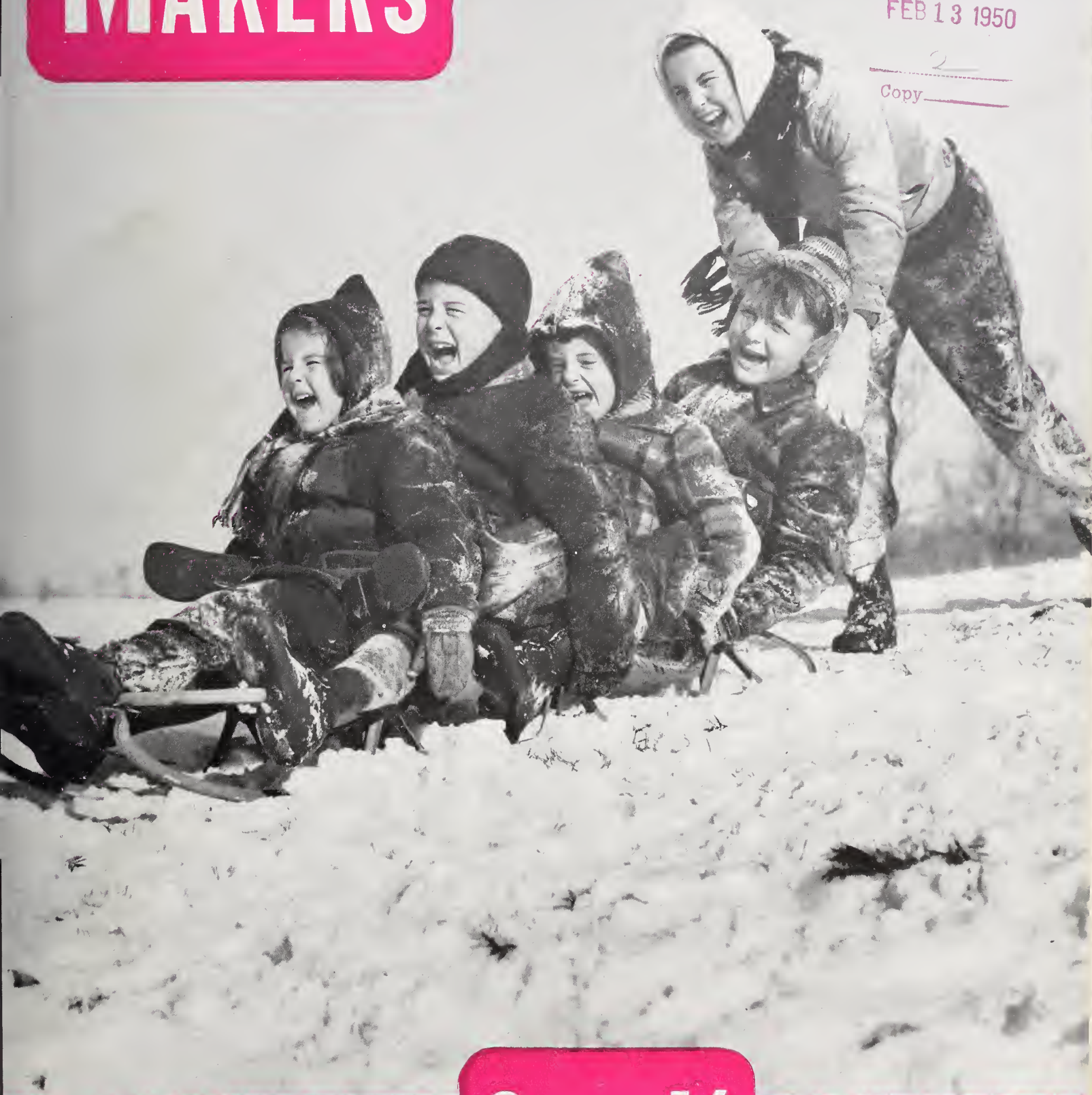
©CIB 230938

MOVIE MAKERS

FEB.
1950
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORD
FEB 13 1950

Copy 2



THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

USING TELEPHOTOS • THREE-POINT LIGHTING • A TRIPOD TRIANGLE

★ ★ ★ ★ GIVE THE CAMERA PREFERRED BY AMERICA'S FOREMOST CAMERAMEN

Don Sykes



*Top Cameraman for Television's
Outstanding Feature Series "Roving Cameras"*

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS!

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera . . . and at no increase in price!

Here's why DON SYKES prefers the BOLEX H-16

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches. Invaluable for title and closeup work.

Critical Visual Focusing: Groundglass focusing for instant and accurate focus through the lens; magnifies image 10 diameters.

Focal Plane Type Shutter: Rotating disc, 190° opening, revolves only 118/1000 of an inch from emulsion side of film preventing linear distortion and giving faultless registration on the film. This is a Bolex exclusive.

Frame Counter: Accurate frame counters add or subtract automatically.

Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You hear a click with passage of each 10 inches of film.

Variable Speeds: Speed range is 8, 16, 24, 32, 64 and all intermediate. The governor maintains constant speed with the closest tolerance.

Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is governor-controlled and any amount of film can be cranked in either direction. Dissolves, fades, tricks are easy.

Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Pressure Plate: Maintains firm, precise pressure on film, insuring rock-steady pictures.

Single Claw Operation: Designed to permit adaptation for use with sound film.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.



Scenes From Actual "Roving Cameras" Story Shot With Bolex H-16. Breath-taking beauty—breath-taking photographs—these enlarged frames taken by Don Sykes. Such fine enlargements are possible—even on paper—because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard* Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



The BOLEX H-16 *Less lens, \$282.50*

no Fed. tax

A BEAUTY WINNER in its own class is the Bolex H-16—unhesitating choice of advanced amateur and professional movie makers. Discriminating cameramen revel in its ease of operation, its gadgetless compactness. The skill of Swiss craftsmanship has fashioned the Bolex H-16 into a superbly responsive instrument—dependable under all conditions and in every climate.

Kern-Paillard Lenses for the Bolex H-16

Switar 1" f/1.4	\$183.75	Fed.
Pizar 1" f/1.5	\$ 97.00	tax
Yvar 15mm f/2.8	\$ 78.75	inc.
Yvar 3" f/2.5	\$128.34	

*KERN-PAILLARD LENSES are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5. Note: The Switar 1" f/1.4 is as fine as any speed lens ever made for the 16mm field.



Bolex MOTION
A PAILLARD PICTURE
PRODUCT CAMERAS

WRITE TODAY for descriptive folder MM-250 on camera and lenses to:
PAILLARD PRODUCTS, INC., 265 MADISON AVENUE, NEW YORK 16, N. Y.
Bolex Cameras are sold and serviced through leading camera dealers everywhere.

BIG NEWS FOR ALL 8MM-16MM PROJECTOR OWNERS

SENSATIONAL!

HOPALONG CASSIDY *in* CASTLE FILMS

*The greatest "Western" character
of our time in **THREE** thrill and
action-packed movies!*

"HEART OF THE WEST"—Hopalong battles rustlers in a treacherous pass where only his nerve and daring can turn back a thundering stampede and wipe out the outlaw gang!

"THREE ON A TRAIL"—Hopalong and ranchers battle stage robbers barricaded in saloon! Guns blaze as Hopalong risks his life to bomb the bandits into submission!

"BAR 20 RIDES AGAIN"—Captured by bad men, Hopalong signals ranchers secretly, escapes and wipes out the gang in a rip-roaring gun battle to the finish!

ALL CASTLE FILMS ARE AVAILABLE AT THESE LOW PRICES

8MM	Headline	\$1.75	16MM	Headline	\$2.75
	Complete	\$5.50		Complete	\$8.75
				Sound	\$17.50

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE. 542 S. DEARBORN 604 MONTGOMERY
NEW YORK 29 CHICAGO 5 SAN FRANCISCO 11



AN AMAZING NEW ANIMAL COMEDY! "THREE LITTLE BRUINS ON A SPREE"



A cable stretches from a tower over a deep canyon! Elmer and his pals climb the tower for new adventures but can't get down! They try wire-walking and put on a thrill act any circus would envy! A boy scout saves them in the best thrill act of all!



Castle Films, Division United World Films, Inc.
1445 Park Avenue, New York 29, N.Y.

M-2

Send CASTLE FILMS' NEW, EXCITING 1950 HOME MOVIE CATALOGUE, profusely illustrated, describing wide variety of professionally produced home movies for every occasion, many never before available.

Name.....

Street.....

City & State.....

FREE!

To all projector owners,
Send coupon TODAY!

Film his every MOOD



... with
the new
**MEDIUM
BEAM**



G-E REFLECTOR PHOTOFLOODS

Baby's tears, or his laughter, they're both precious! Make sure you get the whole story... use the new General Electric "built for movie cameras" Medium Beam Reflector Photofloods. They give you more usable light for less current... only 375 watts. Planned for use in pairs, they're ideal for color. Get some and try 'em!



TOPS FOR SUCH UNITS

You can put 4 lamps on one circuit! And it's so easy to follow action.

Now you can get a complete package — lamps and bracket, in a handy carrying case. Ask your dealer.

*Remember... G-E Lamps
for every photographic purpose*



GENERAL ELECTRIC

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

February
1950

The reader writes	46
Closeups	What filmers are doing 49
Hunt for human interest!	Leroy Segall, ACL 51
Using telephoto lenses	James W. Moore, ACL 52
Projection pointers	Maury Kains, ACL 54
Build a tripod triangle!	Lewis C. Cook 55
Fading control for the Cine-Special	Al Marton, FACL 56
Three-point lighting	Charles H. Coles, ACL 58
Movies in color: 3	62
The clinic	Aids for your filming 63
Hints from Hollywood	64
Planning makes programs	Jahn C. Sherard 65
News of the industry	Reports on products 66
Late releases	New 8mm. and 16mm. films 70
Clubs	People, plans and programs 74
Miami amateurs defeat union bill	77
It can happen here	Editorial 78

Cover photograph: Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 2. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEMpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Winter is Wonderful for Movies!

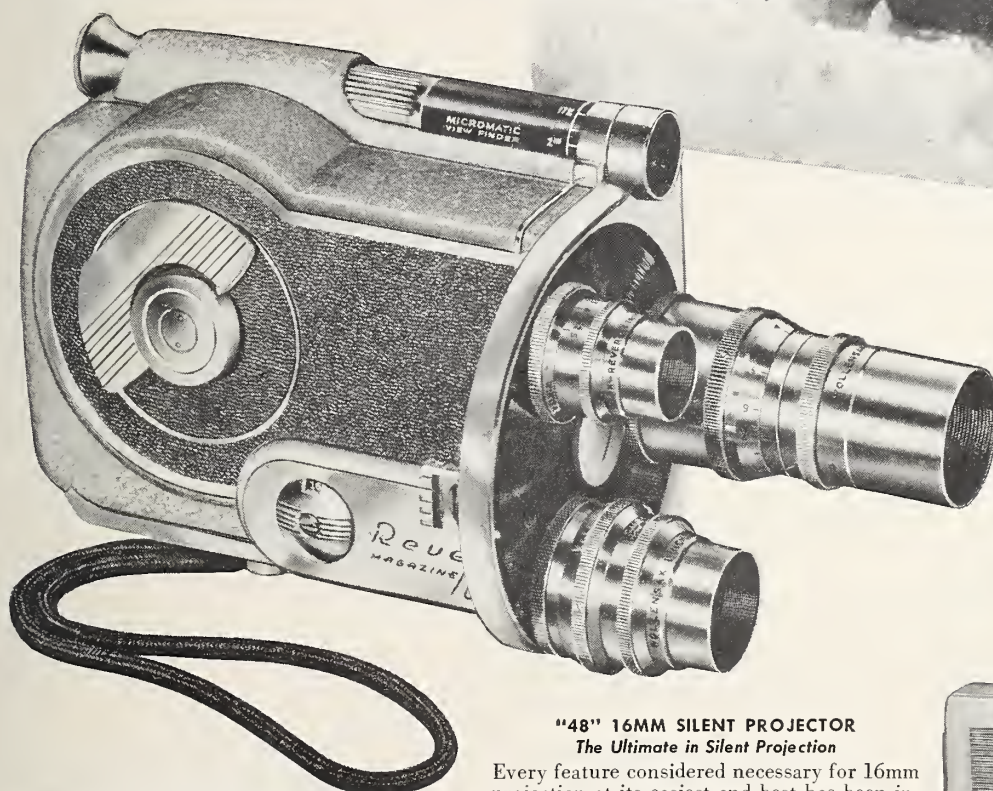
...AND MOVIES MEAN REVERE



Outdoors in winter! What wonderful movie-making opportunities it offers. There's a world of action-filled fun waiting to be filmed against an ideal backdrop of glistening snow, white crested trees and clear blue skies. When you think of taking movies you naturally think of *Revere*, for *Revere* is America's favorite home-movie camera. Its faithful performance... easy-to-operate mechanism... many helpful features... and very reasonable price make *Revere* the preferred ciné equipment.

Camera prices start as low as \$62.50, including tax. See your *Revere* dealer today!

REVERE CAMERA COMPANY • CHICAGO 16



REVERE "26" 16mm MAGAZINE TURRET CAMERA

Gives you the speed and ease of magazine loading plus advantages of a 3-lens rotating turret head and adjustable viewfinder. Other features are: ratchet-winding key... continuous run... five speeds... and single frame exposure.

F2.7 Coated lens.....\$152.50

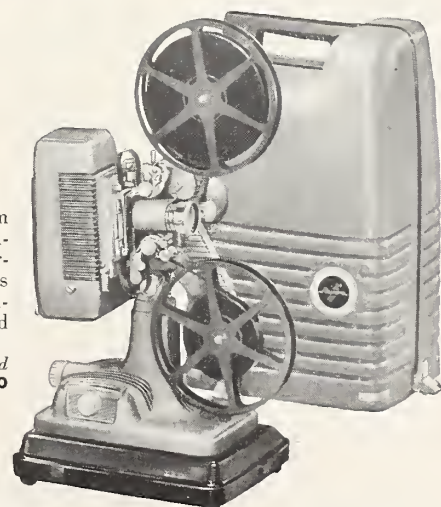
F1.9 (Focusing Mount).....\$179.50

Prices Include Tax

"48" 16MM SILENT PROJECTOR The Ultimate in Silent Projection

Every feature considered necessary for 16mm projection at its easiest and best has been incorporated into this improved projector. Operating on both AC and DC, its new features include handy film compartment in base, simple 3-point threading, single knob control and other advanced operating advantages.

Complete with slip-over carrying case, 2-in. F1.6 coated lens, 750-watt lamp, and 400-foot reel.....\$137.50



LISTEN TO REVERE'S "A DATE WITH JUDY".
Every Thursday Night on ABC Network.
8:30 to 9:00 in Eastern Time Zones, 7:30 to 8:00
in Central, Mountain and Pacific Time Zones.

Revere

EIGHTS and SIXTEENS

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

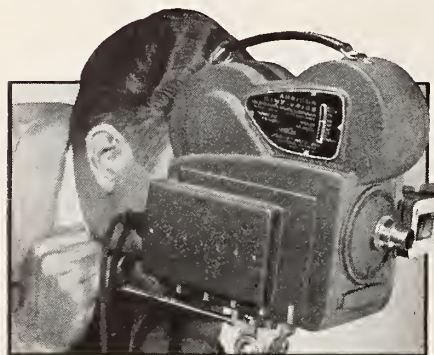
NOW

SHOOT IT IN SOUND!

with the ALL-NEW

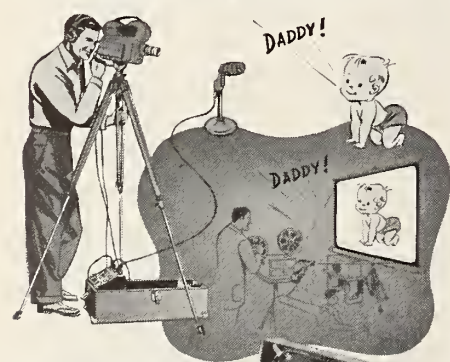
AURICON Cine-Voice

16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695⁰⁰ at your photo Dealer, or write to us for free descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

Record SOUND-TRACK & Picture...
Project SOUND & Picture!



COMPLETE OUTFIT... \$695⁰⁰

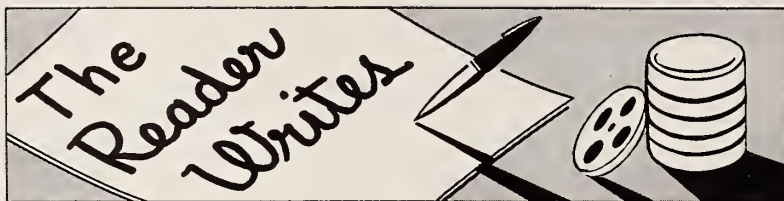
Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.

RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931



This department has been added to **MOVIE MAKERS** because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, **MOVIE MAKERS**, 420 Lexington Ave., New York 17, N. Y.

TO HECK WITH THE LEAGUE

DEAR SIR: If I get nothing more for my \$3.00 extra in this coming year than I did in the past year, I am going to subscribe to the magazine only, and to heck with the League.

A. WAYNE BROOKE, ACL
Leonia, N. J.

ROOM FOR IMPROVEMENT

DEAR MR. MOORE: While *The Reader Writes* section is filled monthly with compliments for **MOVIE MAKERS**, I can't agree that it is such a wonderful magazine. There is plenty of room for improvement, and you'll hear from me later as to specific changes I would like to see.

The reason that I care at all is that I am a firm believer in unity and organization. As a member of the American Radio Relay League for many years, I know the value of banding together for the common good. While I have never, to the best of my knowledge, used any services offered by the League, I still wish to be numbered as a member (note enclosed check) and contribute to its welfare.

JOSEPH A. WAGNER, ACL
Verona, Pa.

In view of recent efforts threatening to encroach upon our activities (see pages 77 and 78), perhaps member Wagner has a sounder solution than that of member Brooke. For, one of the most important (and yet little known) services the ACL performs is to protect the freedom of amateur filming—wherever and whenever it is threatened. This freedom, we sincerely believe, can be maintained only by amateurs "banding together for the common good."

In the meantime, we warmly urge member Brooke to get his money's worth of the other ACL aids. And we invite member Wagner (and all others) to tell us what they want in **MOVIE MAKERS**. With each new issue, we too feel invariably that there's loads of room for improvement.

AID IN ENGLAND?

GENTLEMEN: Since the ACL has members all over the world, it may be possible for you to help me. Here is my problem.

Some time ago a friend of mine sent several 8mm. films to England for the pleasure of an aged relative of his. Upon her inquiry at a photo shop in the town where she lives, this lady was

told that they would screen the film for her at a fee far beyond the poor soul's ability to pay. She is still at a loss to see these pictures.

Perhaps one of our 8mm. members in England might extend to this lady the pleasure of seeing these pictures of her family. Her address is Miss Lila E. Kenniff, c/o Miss Gurden, 83 Queen Anne Avenue, Bromley, Kent.

HERBERT E. NELSON, ACL
Kelso, Wash.

How about it, English 8's?

QUILTING PARTY

DEAR MR. CHARBONNEAU: Many thanks for your interesting and helpful letter regarding a movie I want to make featuring patchwork quilts. You sure inspired me, and when I finish the film I'll be glad to send it in for League review.

SARAH C. SHELDON, ACL
Philadelphia, Pa.

AND HOW!

DEAR MR. MOORE: I got quite a snicker recently from your formula in *Questions and Answers* on how to make black camera leader—namely, running it through the camera and then developing it.

Ain't that the hard way? I have always found that if it is developed in daylight, it comes out black—and how!

ARTHUR H. HART
San Francisco, Calif.

And how you're right!

MONKEY BUSINESS

DEAR MR. MOORE: We are here for most of the winter, right on the Keys. Ruth and I spent two days shooting pictures recently at the Monkey Jungle, at Goulds, Fla., and I thought you might be interested in the enclosed snapshot.

FRED C. ELLS, FACL
Islamorada, Fla.



FRED C. ELLS, FACL, Ruth Ells, and Tommy, an 8 month old "chimp," visiting at Goulds, Fla.

ON THE BUTTON

DEAR SIRs: Add one more plug for an ACL membership button. I would like to be able to spot a fellow League member at the *Sun* forums and camera shows that I attend.

H. P. GOLDBERG, ACL
Bronx, N.Y.C.

. . . I also like the suggestion of one of your readers for an ACL decal, suitable for mounting on my camera case. I'd go for that.

CLYDE BEATTIE, ACL
Lake Orion, Mich.

. . . Along with other members, I think a button representing the League would be grand. I would also like to have a sticker to put on my camera case. Is there such a thing?

MRS. HELEN BECKELMAN, ACL
Brooklyn, N. Y.

Not right now . . . but there will be.

PHONE NUMBER TOO

GENTLEMEN: As long as you plan to follow Mr. Ashcroft's excellent suggestion—to put your office address on the new cards—please don't forget your phone number too.

OSCAR W. DARGE, ACL

Can do! Any other suggestions?

WELL SATISFIED

DEAR MR. CHARBONNEAU: Thank you for your reply to my recent inquiry to the Consulting Department. I am so well satisfied with having become a member of ACL that I feel more than compensated already for the yearly dues paid with my application.

It is comforting to know that there is such an organization so ready and able to assist the amateur movie maker in making better movies.

LESTER UNTER, ACL
New York City

MUCH I HAVE ENJOYED

DEAR ACL: Just a word to tell you how much I have enjoyed reading *MOVIE MAKERS* in 1949, as well as to say "Thank You" for the many benefits from the numerous fine articles you ran.

Don Charbonneau also has given freely of his assistance to those of our group who have had occasion to write him.

GENE MILLMAN, ACL
Past President
Amateur Movie Society of Milwaukee.
ACL
Milwaukee, Wisc.

REPLIES MOST KIND

DEAR SIRs: Thank you very much for inserting a notice in the September issue of your journal asking for copies of *MOVIE MAKERS* which we needed. The replies from your readers have



with **MOVIEVOX**

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

PHOTOGRAPHY
To give your home movies that "professional touch," TRAIN in ALL phases of photography. Home Study Course includes expert instruction in new movie techniques. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th YEAR

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

8MM - 16MM KODACHROME BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

8MM Enlarged to 16. 16MM Reduced to 8. Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.

It Answers Every Title Making Problem

only \$1
POSTPAID

Sold Only by Mail

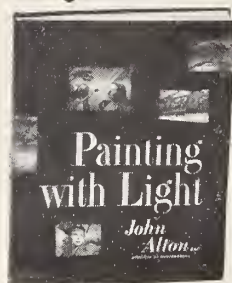
MAIL A DOLLAR BILL TODAY



WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 27, CALIFORNIA.

For the most
rewarding results

from
your
camera



Here is the expert know-how on those key techniques that lift movies from good to superb.

Painting with Light by John Alton

Tells you how to achieve the beauty and enchantment of the best photography

THIS NEW BOOK SHOWS IN
DETAIL HOW TO LIGHT—

People:

how to light different types of faces; lighting on clothes; photographic values of make-up; getting the right light on people out of doors.

Special scenes:

firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; lighting equipment you can make.

Interiors and exteriors:

lighting for proper perspective indoors and out; highlights, shadow; interiors in night light; the street at night; shooting an interior from outside; light from doors and windows; light for different times of day, different seasons; the right light on snow, ice, water; mist.

Reviewers say: "The most imaginative and instructive book I have seen," "A must for professionals and all serious amateurs."

The author is a top-rating Hollywood expert—a Director of Photography whose pictures for MGM, Paramount, Eagle Lion, etc. have been cited by the critics as "some of the most exciting photography in cinema annals."

295 illustrations of equipment and how to place it.

SEE IT ON APPROVAL

THE MACMILLAN CO.
60 Fifth Ave., New York 11

Please send me a copy of *Painting with Light* on approval. I will either remit \$6.00 or return the book at the end of ten days.

Signed _____

Address _____

been numerous and most kind. We have had offers from readers as widely separated as Holland, Hawaii and Johannesburg.

Thanks to you and to your readers our set is now complete. Your kindness in helping us is greatly appreciated.

Miss P. M. Speight
Asst. City Librarian
Johannesburg, South Africa

GIVE BUGS A TREAT

DEAR SIR: Kindly send a subscription to *MOVIE MAKERS* to my friend listed below. He is a 16mm. user. I have enjoyed the magazine immensely, and have it on my waiting room table to give the "bugs" a treat.

DR. JOSEPH J. MACKO, ACL
Cleveland, Ohio

SAME FOR SON-IN-LAW

DEAR ACL: I have received so much help and information from both the *MOVIE MAKERS* monthly and *The ACL Movie Book* that I want to help my son-in-law get the same benefits.

Please enclose this birthday card in his copy of the ACL book. I do not know of any other gift that would give him as much help and pleasure as this.

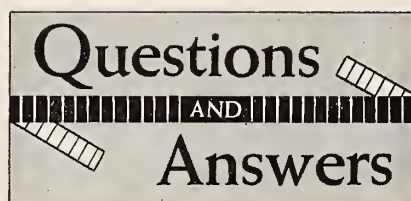
M. E. BLUE, ACL
Dunkirk, Ohio

A swell idea, Mr. Blue! An 8mm. ACL Kodachrome leader on the house goes out to you today for enrolling a new member in our League.

SINGLE FRAME SUNSETS

GENTLEMEN: A year or so ago there was an article in *MOVIE MAKERS* on filming clouds in single frames. I was wondering if any members have tried sunsets in this manner. I have had some success, but I am curious to know if any others have tried it.

WALLACE C. BROCKMAN, ACL
1535 Avenue B
Schenectady 8, N. Y.



Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o *MOVIE MAKERS*.

16MM. SLIDE PROJECTION

DEAR *MOVIE MAKERS*: Like a lot of other filers, I'll bet, I also work with 35mm. color transparencies, for which I have one of the standard slide projectors. Occasionally in my movies there are swell individual frames which I'd like to enjoy as a still, but I'm not satisfied with the still-picture arrange-

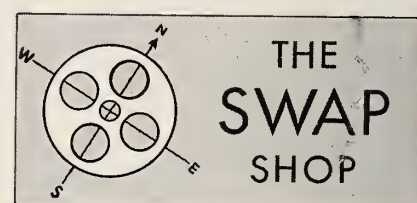
ment on my 16mm. movie projector.

Can you tell me whether you think these frames could be projected as color stills on my slide projector?

STANLEY W. PRESTON
Des Moines, Iowa

We see no reason why they could not be—and quite successfully, too. Basically all that is needed is to cut a mask from opaque paper which has the outside dimensions of the regular 35mm. mask and inside dimensions only just smaller than the 16mm. image.

Center your selected 16mm. frame in this mask, position mask and frame in a cardboard Ready-Mount—and you're all set to project. Mounting between regular slide glasses probably will give still better results.



In this column *MOVIE MAKERS* offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o *MOVIE MAKERS*.

SAN FRANCISCO FOR U. S.

FELLOW FILMERS: I am anxious to obtain some good original 8mm. Kodachrome coverage of such places as Niagara Falls, New York City, Atlantic City Beauty Pageant, Pasadena Festival of Roses, Portland Rose Show, our National Parks, etc.

In exchange, I would shoot 50 feet of 8mm. original Kodachrome of San Francisco, from vantage points not usually found by the average visitor. My movies would be from a tripod, accurately exposed, with good composition and plenty of human interest.

ERIC M. UNMACK, ACL
Founder President
Westwood Movie Club
635 Victoria Street
San Francisco 27, Calif.

SPLICER FOR AUSTRALIA

DEAR SIR: It has long been on my mind to suggest some sort of mutual lend-lease in an effort to replace my Kodak 16mm. Universal splicer, which I had the misfortune to lose. These instruments of any make are unprocureable here.

May I ask, therefore, if any fellow enthusiast would be prepared to purchase me a splicer in exchange for an equivalent amount of pictures on life in Western Australia? I feel sure there must be someone who would like to satisfy his curiosity on life "Down Under."

R. G. BUTTON, ACL
27 Linden Gardens
Floreat Park, Western Australia

Closeups—What filmers are doing

DURING a post-holiday visit to New York, J. Don Sutherland, ACL, president of the Washington Society of Cinematographers, reported on further honors won by William C. Kuhl, ACL, a fellow member of WSAC.

Mr. Kuhl, whose *Cornucopia Revisited* was an Honorable Mention winner with the 1949 Ten Best, also has taken top honors for a film on Washington, D. C., in a city filming contest sponsored locally by the National Geographic Society. Staff members of the motion picture, editorial and illustrations divisions of NGS were the judges.

MOVIE MAKERS is pleased to announce the election of Frank E. Gunnell, FACL, as an Associate in the Oval Table Society, an honors society of photographers and filmers with headquarters in New York City. Elected for his outstanding accomplishments in and contributions to amateur filming, Mr. Gunnell becomes—with Joseph J. Harley, FACL, League vicepresident—the second amateur movie maker to be named to Associateship by OTS.

If you couldn't get away to catch the Natchez (Miss.) Pilgrimage last winter, you may be interested to know that the dates this year are set for the approximate month-long period, March 4 through April 2. For detailed data on this seductive subject matter, see *Welcome to Natchez* in Movie Makers for February, 1949.

If the Hawaiian Islands have an unusually heavy influx of filming visitors this year, the blame (or credit) probably belongs to Arthur H. Elliott, ACL, of Chicago. Screenings of *Paradise of the Pacific*, his own Island study, include presentations before the following: The Amateur Movie Society of

Milwaukee, ACL, and the Kenosha Movie and Slide Club, ACL, both in Wisconsin; the Calumet Movie and Slide Club, in Indiana; the Edison Camera Club, Western Electric Camera Club, Chicago Cinema Club, ACL, Palmer Park Movie and Slide Club, and his own Metro Movie Club, all in the Chicago area.

EUROPE bound for the Holy Year activities in Italy is Francis B. Murray, ACL, of New York City. His plans call for the production of two films—one as a personal record and the other, running about 1000 feet of 16mm. Kodachrome, for distribution to schools and churches in this country.

In a recent letter from Leonard Tregillus, ACL, co-producer with Ralph W. Luce, jr., of this year's Honorable Mention winner, *Proem*, we learned that the film has been sold to A. F. Films, of New York City. The picture will receive country-wide distribution to art and general educational institutions.

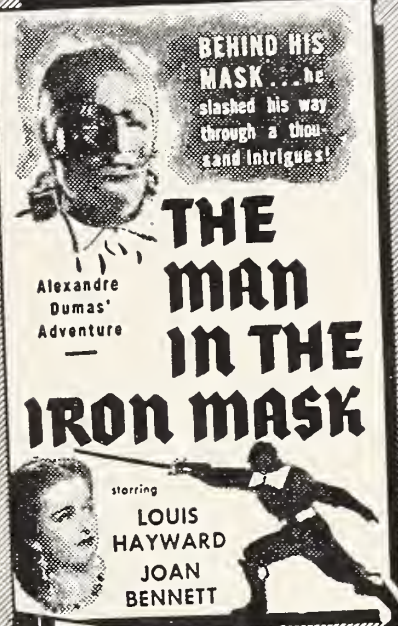
WE learned a great deal about the trials and tribulations of a television producer in the course of a long talk with Alfred Sylvanus, ACL, of Cleveland, Ohio. A film amateur of many years standing, he entered the television field actively at the end of the war when he joined the staff of WEWS, Cleveland's TV station.

Aside from his activities as manager of video production facilities at the station, Mr. Sylvanus also teaches television at Western Reserve University and still manages enough time to do some personal filming. He started his movie making with a Univex camera, tried several others through the years and is now using a Bolex H-16.



BRUCE ENGELS, ACL, author of *Build Your Own Boom* in January **MOVIE MAKERS**, is seen above using this easy-to-make unit with two No. 2 flood bulbs in clamp-on metal reflectors.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group



PLUS

KIT CARSON

Jon Hall, Lynn Bari, Dono Andrews

THE CORSICAN BROTHERS

Douglas Fairbanks, Jr., Ruth Warwick, Akim Tomiroff

SHIRLEY TEMPLE as MISS ANNIE ROONEY

William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

JAMES FENIMORE COOPER'S

LAST OF THE MOHICANS

Rondolph Scott, Binnie Barnes, Henry Wilcoxon

FRIENDLY ENEMIES

Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

"PROFESSIONAL JUNIOR" Camera Equipment...



Interchangeable—Removable Head Tripods GEAR DRIVE FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine and all 16mm. hand-held cameras. Head is interchangeable with the changeable head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

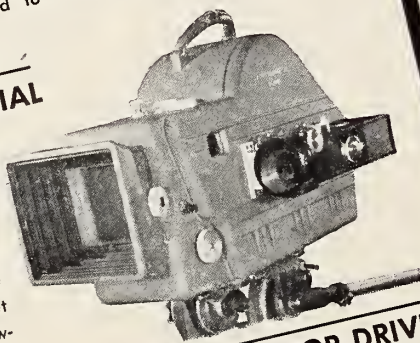
The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION

For use with Balex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2 1/2" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL

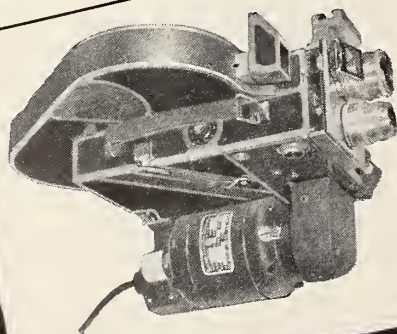
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Fallow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



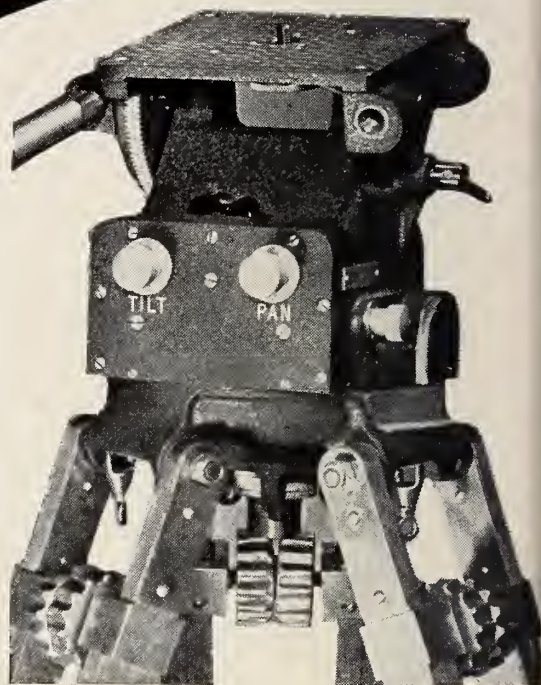
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



... the most versatile and dependable camera accessories available for those who prefer the finest.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features **Super Smooth Pan & Tilt Action.**

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either 3/8 or 1/4 in. camera screw.

— ALSO AVAILABLE —

BABY TRIPODS—3 WHEEL PORTABLE DOLLIES—CHANGING BAGS—"HI-HATS"

SEND FOR OUR
ILLUSTRATED
CATALOG

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Hunt for human interest!

LEROY SEGALL, ACL

OUR family of four had just disembarked at Kingston, Jamaica, in the British West Indies. We were surrounded by clamoring native drivers: "Taxi, Mister?" "You wanna see the Blue Springs?" "Go to Spanish Town, Guv-ner?" "Drive to Bog Walk?"

As the clamor at last quieted a little, we said "No . . . Take us to the Turtle Wharf." At first no one seemed to know what it was we wanted to see. But we persisted, and to the Turtle Wharf we finally went. It was a bustling, aromatic sort of place where, in a large wooden cage built below the water, huge sea turtles are stored alive until sold. When an order is received, a native boy jumps carelessly into the tank, wrestles a few moments among the thrashing amphibians and soon emerges with one of the big fellows in his grasp. In half an hour I had recorded a sequence of thrilling action that few visitors to Jamaica had ever even heard about.

We try for the same sort of subject matter in all our travel filming. In Mexico City, it was the end of the Viga Canal. Connecting with the famous floating gardens of nearby Xochimilco, it is along this canal that all the flowers and vegetables grown at Xochi are boated down for distribution and sale in Mexico City. In Hawaii, it was the famous "Kona Nightingale," a noisy breed of donkey. In Canada, it was the freighter trip down the St. Lawrence River to the Gaspé. On all of our trips, I have been able to record sequences of lively human interest *because our pre-trip preparations had told me what to look for.*

These preparations consist chiefly of reading up in advance about our destination and making notes of its interesting movie possibilities. These notes are then transcribed to a pocket notebook, grouped according to our itinerary. I concentrate on sequences of human interest. The average travel leaflet is not too helpful along these lines. But I study them as well as the more helpful guide books. Finally, when we reach our goal, I consult my notes and let the guide know that we want to see these points *in addition* to the usual shots.

Frequently I have asked to see things that the guides never heard of. For instance, we never did get to see a Negro with a beard at Guadeloupe, French West Indies, a red-headed native at Dominica, British West Indies, or the so-called Upside-Down Falls near Honolulu. For guides are accustomed to show a tourist the Chamber of Commerce high spots. One sees the famous buildings and the scenery—the stuff the travel leaflets rave about. This is, probably, worth seeing while you're there. But your ticket contract doesn't require you to take pictures—not *motion* pictures.

And yet a good guide can easily be the key to the success or failure of one's travel films. A capable, under-

Photographs courtesy Grace Line



ON THE BEATEN PATH, but still picture-worthy, is this pontoon drawbridge spanning watery "Main Street" of Willemstad, N.W.I.



OFF THE BEATEN PATH, and implicit with human interest, is this tintype alley in public market at Caracas, capital of Venezuela.

standing guide will help one to get unusual shots. How important this is was particularly brought home on our late Guatemala trip. The guide that the tour company provided us was very unaccommodating. In fact, he was much more interested in making amorous advances to my unmarried sister-in-law than in helping me secure pictures. In a case like this, it is best to change guides immediately—which we did. Fortunately, the new one cooperated wonderfully with us on our pictures and evinced no unusual interest in the young lady.

Andy, our guide in Yucatan, was one of the best we ever had. He gave us just enough of the historical Mayan ruins to make our trip complete. On the other hand, he went out of his way to show us the life and habits of the people. This was what we wanted. One of our notes called for a visit to a present day Mayan home. Andy arranged for us to visit such a hut and to [Continued on page 76]

People make the pictures, says this veteran travel filmer,

citing helpful hints for the touring cameraman

USING TELEPHOTO LENSES

An enlarged image, better backgrounds, perspective and balance, these and other riches are yours with a telephoto

JAMES W. MOORE, ACL,

Photographs by LEO J. HEFFERNAN, FACI

WE found last month, in *Using the Wide Angle Lens*, that there were far more functions for this valuable objective than simply that of enlarging the camera's field of view. There were, for example, its ability to increase depth of field at any given aperture, its facility of composing certain scenes more pleasingly in the frame, its lengthening or deepening of perspective, and its consequent effect of accelerating motion coming towards the camera.

Much the same multiplicity of talents exists in the telephoto. Commonly regarded simply (and often solely) as a means of creating closeups from long shot camera positions, these longer-than-standard focal length lenses may be—with understanding—the true magicians of movie making. Their abilities are, if anything, even more varied and more helpful than those of the wide angle.

To begin with, there is no such thing as *the* telephoto lens for a given camera. Their focal lengths—and therefore their powers—may vary from twice that of the standard lens to (normally) six times that standard. With an 8mm. camera, for example, a 1½ inch telephoto creates exactly the same magnification (3x) as does a 3 inch lens with Sixteen. In the discussion which follows, therefore, we shall refer to the differing telephotos only by their powers of magnification, thus: 2x, 3x, 4x and so on.

ENLARGED IMAGE

In examining into the amazing abilities of a telephoto lens, let's look first at its most commonly accepted function—creating an image larger than that of the standard lens from the same camera position. This it most surely does, as is so effectively illustrated in Figs. 1 and 1-A.

Here Fig. 1 would be a standard-lens take from the pier end, with 1-A representing the approximate enlargement created by a 3x to 4x telephoto.

Use of the telephoto in this way may be prompted by various reasons: shortness of time, shortness of breath, or plain physical inability to approach closer to the subject. Whatever the reason, the effect is excellent after a standard-lens long shot—as long as this so-called “one-two” treatment is not used repeatedly. If thus employed on succeeding subjects, the technique quite soon becomes apparent and tiring.

BETTER BACKGROUND

Just as the wide angle lens at any given aperture *increases* depth of field over that of the standard lens, a telephoto lens *decreases* this important quality. This inherent ability often may be used to great advantage by the knowing movie maker.

In Fig. 2, for example, the lovely lady is suffering (photographically, that is) from unfair, undesirable and wholly unneeded competition to her charm. As pictured by the standard lens, her background is too sharply in focus, her surroundings too cluttered and her gleaming head seems plastered against the busy hangings. There is, in a word, too much depth of field.

An experienced cameraman would now call on a telephoto. Although it will operate at the same aperture as the standard lens, its longer focal length will decrease the depth of field. Fig. 2-A shows the result with a 3x lens. The background has been satisfactorily softened, the distracting lamp and window have been excluded from the scene, and there is now a distinct sense of separation from the setting.

[Continued on page 72]

ENLARGED IMAGE



FIG. 1: Train your standard lens on the Statue of Liberty from end of the dock, and you'll get this long shot. Haven't time to move closer?



FIG. 1-A: Turn to your telephoto (about 3x to 4x) and you can catch this closeup. Repeat of this 1-2 order becomes obvious.

BETTER BACKGROUND

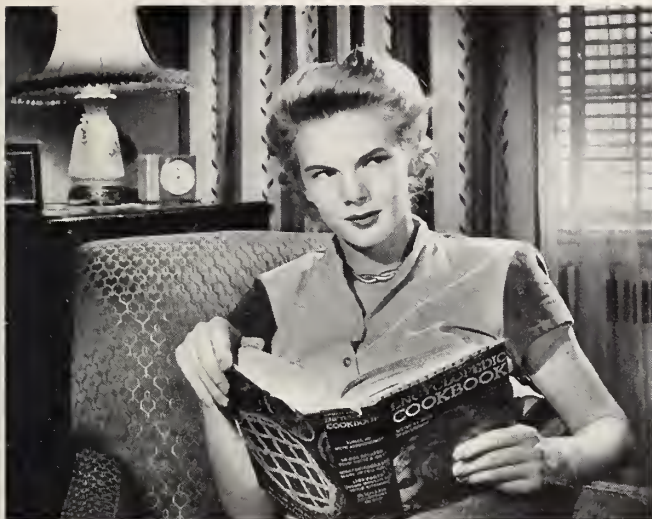


FIG. 2: Short focal length of standard lens sees too much too sharply, both at sides and on background. Separation is needed.



FIG. 2-A: A 3x telephoto clears up the confusion. Background is softened, distractions deleted and subject is freed from setting.

BETTER BALANCE



FIG. 3: In all long shots, balance of foreground to background objects is determined by lens perspective. Standard lens above.



FIG. 3-A: With camera back (note gross) and 2x lens, foreground object holds same size as background subject grows in dominance.

BETTER PERSPECTIVE



FIG. 4: In closeups, too, perspective is altered by lens focal length. Grotesque distortion above results from wide angle lens.



FIG. 4-A: Normal perspective is restored by compressive effect of telephoto (3x here), with camera drawn back for some coverage.

PROJECTION POINTERS

A Hollywood expert applies professional standards to the amateur screen

MAURY KAINS, ACL

BECAUSE I have been a professional Hollywood cameraman for a number of years, I am frequently asked for advice by enthusiastic amateurs who wish to improve their technique. In the same manner, I too am still learning by talking with and observing the habits of the average amateur. At the moment, my big interest is in the improvement of amateur projection practices. From what I've seen at the club meetings I attend, I think I can give you a few helpful pointers. Are you listening?

Oddly enough, perhaps, our first projection difficulty is created in the *camera*. For, in spite of meticulous care, small particles of dust or other foreign matter will accumulate in the camera aperture. Once lodged there, these tiny particles begin to imprint their image around the edges of the film frame. Our pictures sprout "whiskers." And, when highly magnified as in projection, they can be a serious blemish to an otherwise perfect picture.

It did not take the Hollywood studios long to discover this fact and to provide a remedy. In a sense, they gave these whiskers a shave. This consisted of reducing slightly the size of all projector apertures, so that they were smaller all around than the standard camera aperture. This had the effect of shaving off or cropping out whatever dusty frame lines might be registered by the camera aperture.

Frank E. Gunnell, FACL



NOT WIDE ENOUGH a border and too high a screen placement, creating distortion, mark this specifically posed picture.

But another problem then presented itself. Crisp and perfect frame lines still were not an accomplished fact. The projected pictures had slight out-of-focus borderlines instead of clean-cut edges. What caused this? The trouble was, and still is, that we cannot *simultaneously* focus sharply on both the projector's aperture and the film emulsion. They are inescapably in different focal planes; therefore a discrepancy of focus cannot be avoided. But, there is a solution to this too, as you will see.

It is an easy answer, but it has stood the test of time. *Every* theatre screen has a dead black border around it, comprised either of matte black paint or of some non-reflecting black material. Black velvet is unsurpassed for the purpose. I fancy I hear many of you saying: "So what . . . I've known that for years." And my answer to that is this . . . Yes, you have seen these dead black borders hundreds of times, so often in fact, that you didn't give them a second thought.

The next time you are in a movie theatre, walk up close to the screen during projection and carefully inspect these borders. You may find out something that you never realized before. You will discover that the picture is actually being projected so that it *overlaps* these black borderlines on all four sides. The black borders, absorbing nearly 100 percent of the light of the overlapping image, make it almost impossible for you to detect this cropping tactic from the auditorium. And yet with only this simple solution, the theatres can produce clean-cut frame lines every time. With a little care, you can achieve equally excellent results.

Before taking up the actual preparation of your screen in this way, let's see what technical problems (if any) are involved in creating the picture to go on that screen.

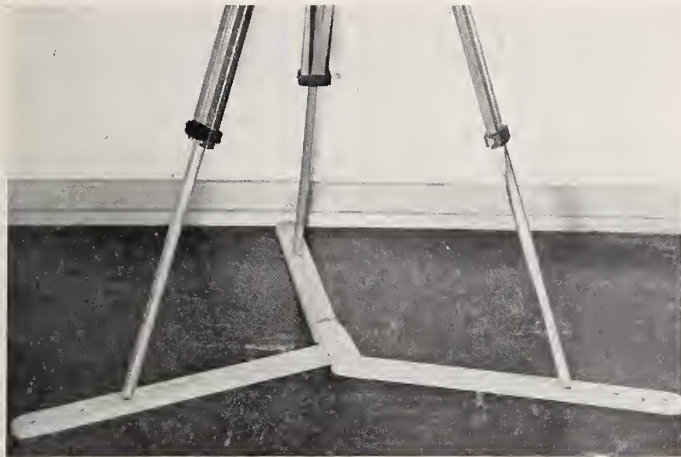
We find, to begin with, that there exists exactly the same type of mechanical crop- [Continued on page 68]

George Serobrykoff



PICTURE OVERLAP on border, suggested by dotted lines, creates crisp sharp edges on screen image. Border should be 3 inches plus in width.

Photographs by Lewis C. Cook

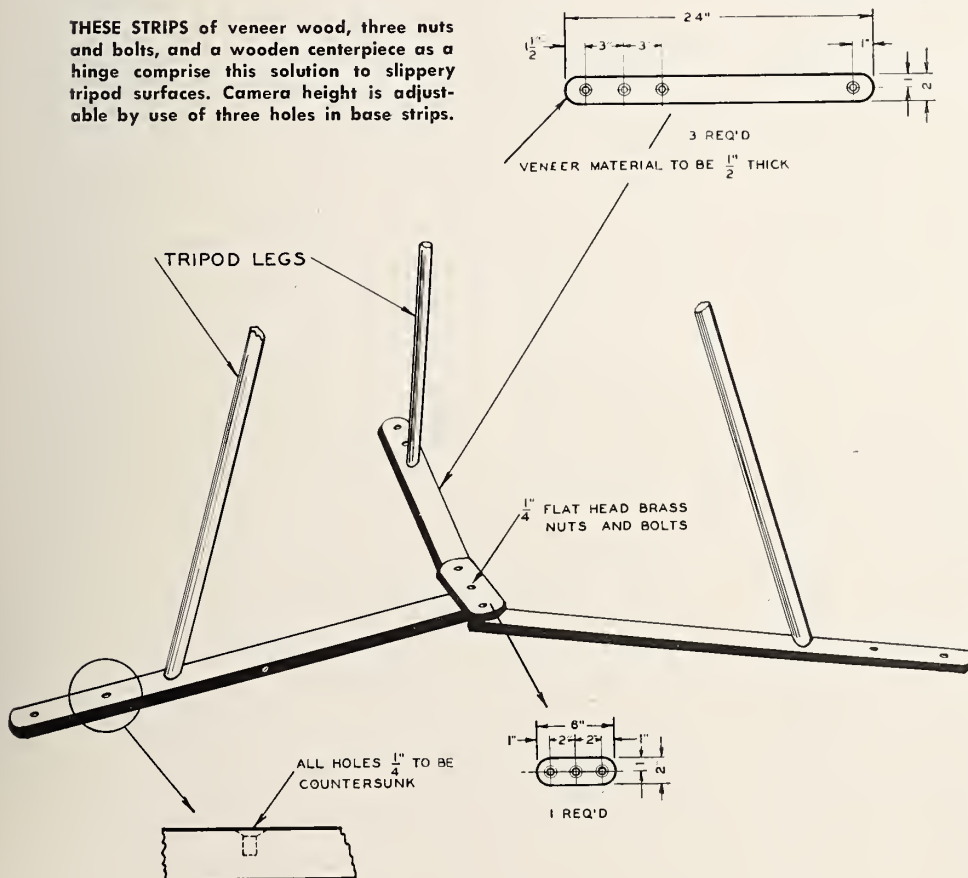


POSITIVE PROTECTION for your floors and your camera, the tripod triangle (above and right) is adjustable, portable, easy to use.

Build a tripod triangle!

LEWIS C. COOK

THESE STRIPS of veneer wood, three nuts and bolts, and a wooden centerpiece as a hinge comprise this solution to slippery tripod surfaces. Camera height is adjustable by use of three holes in base strips.



THERE is no intent on the part of this back-porch inventor to compete with the Hollywood experts. But, ever since the two stimulating articles (*May and August, 1949*) by that friend of good filming, Maury Kains, ACL, we have been pondering the problem of a non-slip tripod holder. Here, to add to those two already suggested by Mr. Kains, is our solution.

The Purpose: To prevent your tripod legs from slipping on marble, waxed floors or any other treacherous surface. The Features: Easy to make, instantly adjustable, smoothly collapsible and light in weight.

Here are the materials needed to reproduce exactly this tripod triangle: three strips of wood veneer, $\frac{1}{2}$ inch thick, 2 inches wide and 24 inches long; one strip of the same material, 6 inches in length; three flat-headed brass nuts and bolts, $\frac{1}{4}$ inch in diameter and 1 inch long, with three washers for same. The tools called for should be found in any home kit—a saw, brace and bit, screwdriver and a pair of pliers. Actual construction is so simple and should be so obvious from the illustrations that detailing it is deemed unnecessary.

In operation, the triangle provides for two easy and immediate adjustments. First, you may adjust for camera height by switching your tripod legs from the near to the far holes, as is desired. Second, a simple push of the foot against one or another of the triangle sections, to rotate it as seems needed, aids in leveling your final setup.

Collapsible, portable and easy to make, here's
a handy accessory for every home filmer



EASE OF OPERATION with Morton fading control is shown by author. Down stroke fades out, up fades in, just as you'd expect.

THE ultimate dream, surely, of many serious movie makers is to be someday the proud owner of a Cine-Kodak Special. For, on or built into the Special one finds most of the worth while features which make advanced filming effects possible.

One of these features, of course, is the built-in adjustable shutter. With it one is able to produce at will smooth-running fade-outs and fade-ins at the ends of scenes, and, by superimposing one of these over the other, the cameraman can produce an equally smooth and impressive lap dissolve.

Or *can* he? Can even the most careful cameraman be sure of creating *every* time a fade or dissolve of professional smoothness? The Special, in one form or another, has been around a long time now. It has, over the years, built up a legion of loyal supporters, filers who now feel that they could not work with any other camera. It has also, I fear, built up a considerable number of insatiable perfectionists who feel that its dissolving shutter design leaves something to be desired.

PROBLEMS OF OPERATION

For, if the operator's forward thumb pressure is not firm enough, during movement of the Special's shutter arm, the arm tends to slip into one of the position notches and spoil the fade. Again, if one's forward pressure is too firm, the camera itself is likely to move on the tripod, resulting in an unsteady picture. It was not long before this proud, and perhaps stubborn, owner of a Cine Special decided to do something about this.

Fading control for the Cine-Special

AL MORTON, FACI

DESIGN EXTENDS SHUTTER ARM

What I designed (and had built) was a simple control for the shutter arm that enables me to produce silken smooth fades and dissolves at will. Not just once in a while, but *every time!* I have been using this device for more than four years now, with excellent results. During that time it has aroused the interest (not to say envy) of every Cine Special owner who has seen it. In fact, so persistent has been amateur interest in this little gadget, that MOVIE MAKERS has at last persuaded me to outline its construction for individual filers who read our magazine. In so doing, I nevertheless reserve the rights to its commercial production.

BEGIN WITH BASE PLATE

First, to form the base plate, secure a piece of brass 1 inch wide and $\frac{1}{4}$ of an inch thick and have it milled as shown in Fig. 1. Although the completed base should be about $3\frac{1}{4}$ inches long, it is better to start with a piece longer than necessary and cut it down to the desired size. (See Fig. 2.) The base not only forms a guide for the gear rack which moves the shutter arm, but its slot (Fig. 2) forms a new track, without position notches, along which the shutter arm travels.

To attach the base plate, drill and tap the thick head-plate of the camera to receive two small screws. This is the only alteration necessary to the camera. Naturally, the screws should not project into the camera any farther than necessary to hold the plate on. With the base thus mounted, you now should be able to move the shutter arm up and down smoothly with your finger without its catching in the position notches.

THE RACK AND GEAR

Next, you will need a small brass gear about $\frac{3}{4}$ of an inch in diameter, with 36 teeth on a $\frac{3}{32}$ inch face, and a section of brass rack to match. Chances are, the rack cannot be had in less than $\frac{1}{8}$ of an inch width; if so, you will have to do a little filing so that it will not bind on the shutter arm. The rack, which should be about $2\frac{1}{8}$ inches long, is soldered to a section cut from the corner of a square brass tube in an L shape. The long side of the L is just wide enough so that the completed assembly

How a rack, a gear and a two inch extension handle

can facilitate fading with the Cine-Kodak Special

Photographs by Al Morton, FACI

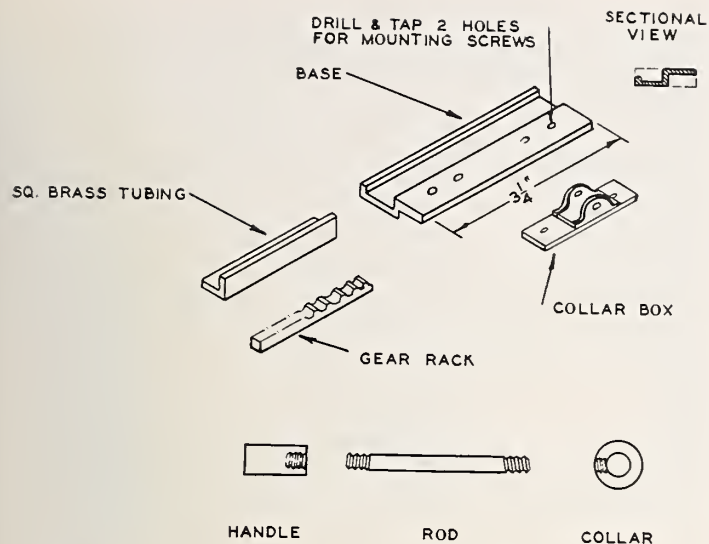


FIG. 1: Component parts of fade control (save for gear and attached axle) are diagrammed in exploded view above. Base plate here is in first machined form, is later shaped and slotted as seen at right. Gear rack is soldered into square brass tubing.

will slide smoothly in the milled and slotted groove of the base. The flat part of the gear rack assembly is notched so that it will fit around the shutter arm (see Fig. 3). In this position, the rack moves the arm up and down as it, in turn, is moved when the gear is turned.

The round gear is fastened to a short section of $\frac{1}{4}$ inch brass rod as an axle and is mounted as shown (see Figs. 2 and 4). The hangar or collar box, meanwhile, has been fastened to the base with screws. Naturally, these screws should be filed flush with the underside of the base so they will not interfere with its snug fit to the headplate of the camera. You can have the collar box milled from a piece of brass at the same time you have the base done.

FORMING THE HANDLE

A small collar and threaded rod to serve as a handle (see Figs. 1 and 2) complete the gadget, which can then be plated to harmonize with the rest of the camera. The threaded rod serves the dual purpose of handle and as a setscrew with which to fasten the collar to the gear shaft. It is a good idea to file a flat place on the shaft so that the contact of this setscrew handle will not slip. A little nubbin of bright-colored plastic can be threaded on the other end of the handle to dress up the assembly further.

EASE OF OPERATION

In use, the handle is simply moved down to fade out and back up to fade in, making the smoothest of fades at the operator's will. The device has several advantages over an automatic fading control, in that the operator can vary the tempo to suit his taste. Also, it has advantages over a lever type of shutter control, in that a given degree of arc on the handle produces a corresponding degree of movement of the shutter arm. Further, when not in use, the handle, gear wheel and sliding rack are easily and quickly demountable.

In presenting this design for the personal use of amateur filers, the author specifically reserves the rights to its commercial production and exploitation.

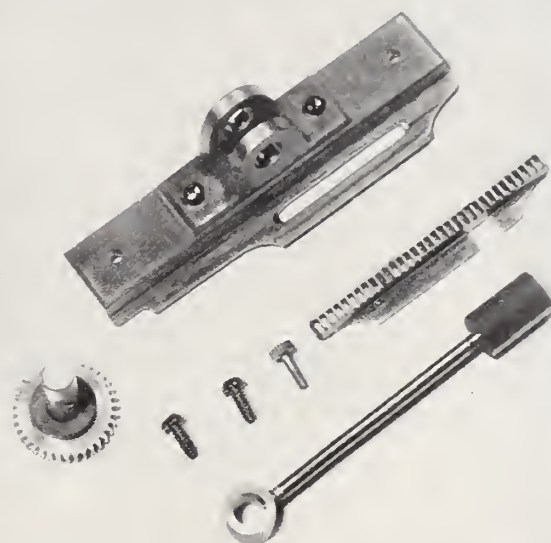


FIG. 2: Collar box is here attached to finished base plate and rack assembly has been notched to accept fading arm of camera.

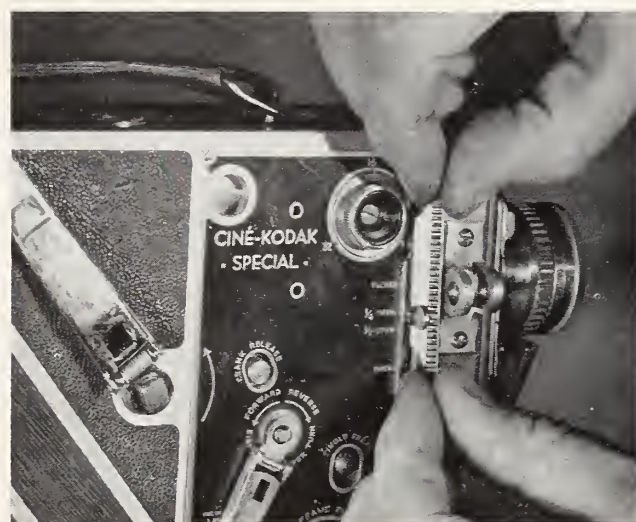


FIG. 3: With base plate and collar box screwed to camera head plate, rack assembly is easily positioned around fading arm.

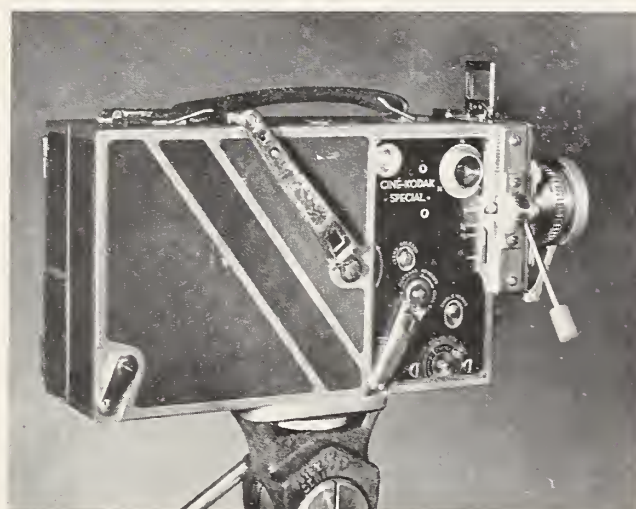


FIG. 4: The complete device installed on C-K Special. Operating handle serves also as a setscrew to hold gear mount in place.



FIG. 1: One-source lighting, with all lamps beside camera, creates dull, flat effect and illuminates scene for exposure only.



FIG. 2: Two-source lighting, with modeling lamps high and at one side of subject, adds shadows to create sense of roundness.

THREE-POINT LIGHTING

How to combine a camera light, modeling light
and back light for easy indoor filming

CHARLES H. COLES, ACL



THE first and most obvious purpose of any lighting unit in interior filming is to throw enough light on the subject to create adequate exposure. This is not, these days, a difficult operation. We find, for example, that only two RFL-2 lamps (the built-in reflector type) placed six feet from the subject create an exposure of $f/2.8$ with indoor color film. Two regular No. 2 flood bulbs in efficient metal reflectors at the same distance return an exposure of $f/3.5$.

EFFECTS ARE IMPORTANT

However, obtaining adequate illumination of one's subject should not be regarded as the *only* purpose of an interior lighting setup. There is the equally important matter of the *effect* created by one's light placements. Using only a single lamp for clarity, we examined in December (see *How to Place Lights*) some of the basic effects at the cameraman's command—front lighting, three-quarter lighting, top lighting, etc. It will be the purpose of this discussion to show how these effects may be combined through the use of two or more lighting units on a single scene.

CAMERA LIGHT FOR EXPOSURE

To begin at the beginning, let's double back briefly to single-unit, full front lighting (see Fig. 1). The simplest setup here is to place your lamp in a reflector and to position it close to the camera and preferably slightly above it. This is lighting for exposure only. For, such shadows as are cast by this light placement will fall behind the subject, are unseen by the camera and therefore create no sense of depth and modeling. Adding more units in the same front position will, of course, raise the exposure level—but it will in no way change the lighting.

MODELING LIGHT FOR DEPTH

Thus, adequate as full front lighting may be for exposure, it soon becomes uninteresting. It creates no *effect*. A second light source is needed off to one side to create an illusion of depth. This second, or modeling, light is placed several feet to the right or left of the subject and is raised high so that it may be directed downward at an angle of about 45 degrees. We have now illuminated the subject with what is commonly called portrait lighting.

In Fig. 2, for example, the modeling light is coming in high and from the right. Its *effects* are the following: (1) it highlights pleasingly the left side of the girl's face and hair; (2) in so doing, it casts shadows on the right side of the face, and (3) it helps to illuminate for exposure the little girl's doll. The front (or camera) light source, in the meantime, still carries on its primary function of illumination for exposure—and also serves to lighten the shadows purposely cast on the face. (The relative positions of these two units, by the way, are graphically revealed in the two tiny hotspots on the telephone mouthpiece.)

TWO UNITS SHOULD MATCH

Here, then, is a basic and quite effective two-light setup. As illustrated, it actually has employed only two No. 2 photofloods in metal reflectors. But there is no reason why it should not employ, in the same arrangement, twice or three times as many lamps if they are needed for exposure. There is, however, one thing to remember. For the best balanced results, the lamps used at one position (camera light) and the lamps used at the other (modeling light) should be of equal number and strength. It is in their unequal distances from the subject that one group out-illuminates the other.

LIGHT ON BACKGROUND

So far so good. But let us see now if we can improve our *effects* still further. We note, for example, that the background in Fig. 2 is dark and unnatural in comparison to the warmly lighted figure. A third light source is needed to raise the entire exposure level and in so doing bring the background into better balance (see Fig. 3). We will not want this setting to be of equal strength with the subject, but rather at a contrast range of around 1:2 or 1:3. Exposure meter readings on subject and setting soon will determine the correct level.

BACK LIGHT FOR BRILLIANCE

If still another light source is available, it may be used profitably to provide back lighting on the subject (see Fig. 4). This back light is an effect light only, contributing nothing to the overall exposure. It does contribute to the picture, however, in three important ways: (1) it outlines the subject, pulling it away from the background and heightening the sense of depth; (2) it rounds out the lighting on the hair, and (3) it adds sparkle and brilliance to the entire picture.

Positioning your back light behind the subject requires some ingenuity. First off, neither it nor its support may be seen by the camera. One method is to use an

RSP-2 lamp (or the less powerful 375 watt medium beam) in a clamp-on holder. This in turn is clamped to the picture molding near the ceiling or to a handy Venetian blind, an open door or a high bookshelf.

A light boom, of course, is the ideal support for your back light, since it is readily maneuverable and specifically designed to position lamps high and out of camera range. Although not yet widely used by amateurs, these booms will gain increasing favor as their handiness is appreciated. (*For data on commercial light booms, see Equipment Survey: 8, December, 1949; for a homemade unit, see Build Your Own Boom, January, 1950.*)

PROTECT FROM FLARE

Secondly, not only must your back light be unseen by the camera, it also must be placed so that it cannot throw light directly on the camera lens. Ordinary flood lamps of either type—and even the built-in spot lamps—tend to spill enough light onto the lens to cause flare, especially if the lens glass is uncoated. They should, therefore, be mounted in a deep and narrow reflector (see Fig. 5), and the lens should be further protected by an efficient lens hood. Still safer (and more effective in back lighting) is the use of the Fresnel-type spotlight. Highly controllable, such a unit puts [Continued on page 73]



FIG. 3: Background is brighter with addition of extra lighting unit at camera. Readings on subject and set show contrast level.



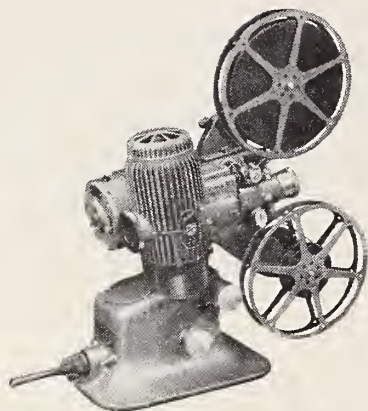
FIG. 4: Three-source lighting, with placement of lamp high and to rear, adds brilliance and sense of separation from background.



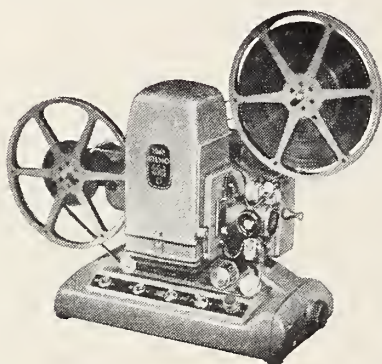
FIG. 5: Back lighting units discussed by author are (l. to r.) clamp-on flood lamp, boom-light flood and Fresnel-type of spot.



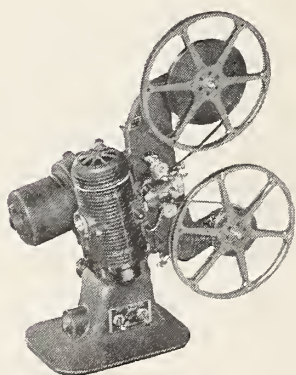
FIG. 6: Withdrawal of modeling light from setup in Fig. 4 softens overall balance but gives pleasant effect in color filming.



16mm Diplomat. Smooth helical gear drive for quiet operation, long life. Reverse operation, still picture provision. Safe-lock sprockets to protect film. \$273.30.



8mm Picture Master. Combines theater-quality projection with ease of operation. Floating film construction prevents film wear. Leader in the 8mm field. \$262.00.

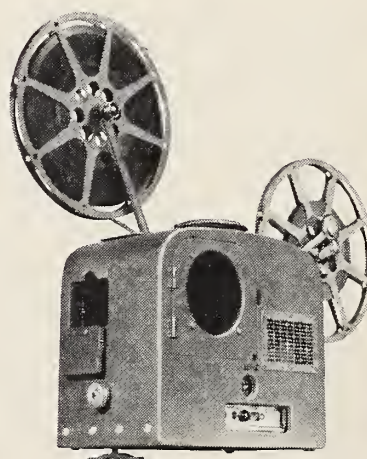


8mm Regent. Better illumination than any other popular make, regardless of lamp wattage. Easy to thread, easy to operate. Built for dependable, lasting performance. \$149.50.

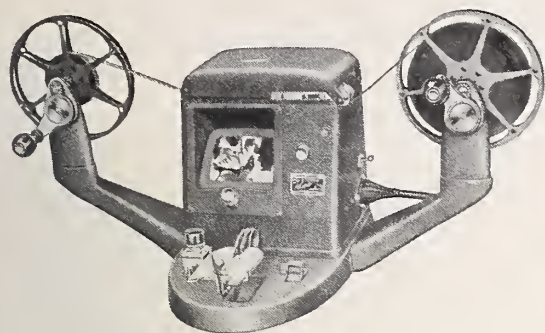
Flatter your pictures with a Bell & Howell projector.....

You can do a lot for your home movies *after* they've been shot and processed. The important step of editing, and good projection, can improve their quality immensely.

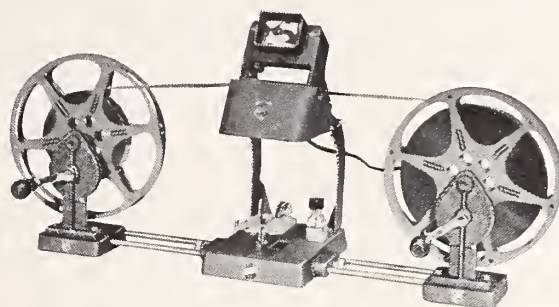
For that real professional touch that makes the difference between satisfactory and perfect, you'll want the finest equipment you can buy... Bell & Howell!



Single-Case Filmosound. For 16mm sound or silent movies. Governor-controlled gear drive assures constant film speed. Natural, flutterless sound and many other important features. With six-inch built-in speaker, \$399.50. (Larger, separate speakers available.)

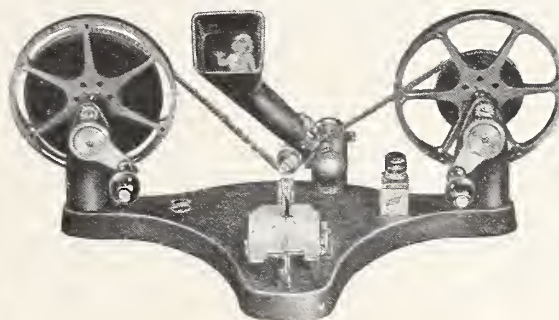


8mm Filmotion Editor. All the features of the 16mm Filmotion Editor specially designed for 8mm film. Includes Filmotion Viewer, Model 136 Splicer and two rewinds. \$118.00.

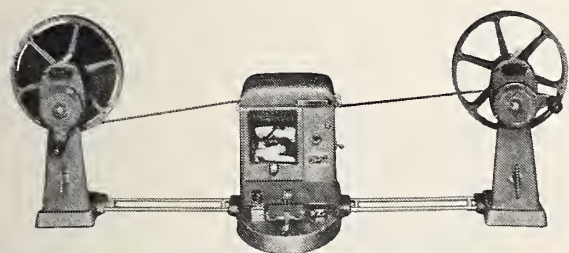


16mm Film Editor. Provides brilliant enlarged single-frame image for exact choice of cutting point. Includes 136 Splicer, two rewinds and B&H Direct Viewer. 400-ft. capacity, \$72.00. 2000-ft. capacity, \$80.00.

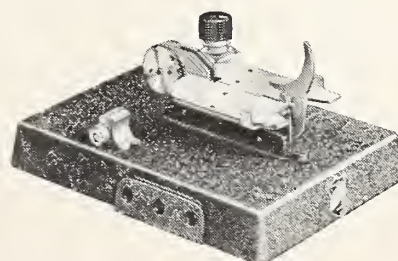
and Bell & Howell Editing Equipment!



8mm Film Editor. Same features as 16mm Editor specially adapted for 8mm film. Accurate, easy to operate. \$51.50.



16mm Filmotion Editor. Finest in personal editing equipment. Filmotion Viewer shows brilliant miniature movies. Lever cuts slit in film edge for identifying splicing point. Includes Model 136 Splicer, 2 Heavy-duty 2000-ft. rewinds. \$151.00.



8mm and 16mm Film Splicer. Easily and quickly makes permanent welds that pass undetected through projector. Sturdily built. \$21.50.

You buy for a lifetime when you buy

Bell & Howell

Chicago 45

MOVIES IN COLOR: 3

Whether you favor the reflected-light or incident-light type of meter, here's how to use it in determining correct color exposures outdoors . . . Part 3 of a series

MOVIES in Color: 1, presented in *MOVIE MAKERS* for December, 1949, surveyed the basic characteristics of all the existing brands and types of color film currently being offered the amateur movie maker.

Movies in Color: 2 (January, 1950) discussed in detail the effects of exposure on color quality. It outlined how correct outdoor exposures could be determined without an exposure meter by a combined estimate of the type of light falling on the scene and the average tone or color of that scene. It gave, in conclusion, a complete table of recommended exposures (based on these estimates) for average, light and dark toned subjects filmed under the five standard types of outdoor illumination.

The correct techniques in using an exposure meter to determine outdoor color exposures follow. The discussion considers the use of both the reflected-light and the incident-light meter, in that order.—The Editors.

USING THE REFLECTED LIGHT METER

A reflected light type exposure meter is one which measures the light *reflected* from the subject. To do this, a reading is made by pointing the meter directly at the subject from one or another recommended position.

Complete instructions for using the meter are supplied with each instrument, of course. In practice, however, it would seem as if some filmers meet with indifferent success when using the meter for the first time. This is probably due to the fact that the instructions are not truly followed. But whatever the cause, many meter owners adopt a simple formula which serves them—such as taking a reading of the palm or back of the hand, reading the subject's face, etc. Another system is to take a reading of the lightest and the darkest objects in a scene and then to use a stop halfway between those indicated by the two readings.

If any one of these systems returns you consistently good exposures, there is no reason why you should not follow it. However, for those cameramen who desire to understand the true functioning of a reflected light meter, there are a number of further considerations which are of great interest.

SCALED FOR AVERAGE SUBJECTS

Reflected light exposure meters are calibrated in such a way as to give correct exposure readings for medium-toned (average) subjects. It is often recommended, for that reason, that a "gray card reading" be made at the subject position. A gray card is simply a piece of gray cardboard, usually about 8 by 10 inches in size, which reflects approximately 18 percent of the light that illuminates it. With the meter held close to it, so that rays of light from no other object are included, the reading thus made will indicate the correct exposure for average subjects.

If the subject is light-colored, the lens diaphragm is then closed down one half stop from the average reading. If the subject is dark-colored, the diaphragm is opened up one half stop.

METER CANNOT THINK

Now, let us suppose that the meter is pointed at a light-colored object—instead of at a gray card. The meter has no brain, and so all it can do is indicate the strength of the light being reflected by the light-colored object. This light is certainly more than 18 percent of that which is illuminating the object. Thus, if we expose the film as indicated by the meter under such circumstances, the light-colored object will be reproduced as a medium-colored object, because that is the way in which the meter is calibrated. The same error, in reverse, occurs when a reading is made of a dark-colored object.

POINTS TO REMEMBER

Therefore, to use the meter properly, a filmer must keep the foregoing facts in mind. There are three things to remember:

1. When the meter is pointed at a medium-colored subject, the exposure which is indicated may be used.
2. If the meter is pointed at a light-colored subject, *more* exposure than the meter indicates should be given.
3. If the meter is pointed at a dark-colored subject, *less* exposure than the meter indicates should be given.

This leaves us with the question, *how much more*, or *how much less*, exposure must be given when a reading is taken of other than a medium-toned object. This depends upon the tone of the object. A fair-skinned person or a blonde will require one half to one full stop more than the meter indicates, if a reading is taken using the light reflected from skin or hair. When a reading is made of whitish objects, exposure should be increased by two full stops. When a reading is made of an extremely dark subject, two full stops less than the meter indicates should be given. These are extremes, of course. The filmer will find it necessary to appraise the in-between subjects by accumulating experience.

USING THE INCIDENT LIGHT METER

The incident light type exposure meter measures the light *falling on* the subject, rather than reflected by it, to calculate the exposure. For many years, it has been agreed by experts that this was the method least likely to lead to error. But it was only recently that this type of meter has been available to the amateur movie maker.

In use, the incident light meter is pointed *toward the camera* from subject position. It will then indicate an exposure which is correct for medium-toned subjects. If the subject is light colored, the diaphragm should be closed down one half stop. For dark colored subjects, the diaphragm is opened up one half stop.

In this connection, it is interesting to note that the exposure table given earlier (Part 2, January) functions as does an incident light meter, since it depends on the light *falling on* the subject. It also should be noted that, in effect, the incident light meter provides the user with what would be a gray card reading with the reflected light meter. This is, however, done more easily and without the need to carry the card about or to hold it up as the reading is made.

[Continued on page 77]

The Clinic

PORTABLE REFLECTOR

There are many situations in both indoor and outdoor filming when a closeup shot requires, for the best results, the use of a reflector. As an expedient, amateurs have resorted to a card, an open newspaper or a white sheet—all of which are of questionable efficiency. Commercial reflecting surfaces, on the other hand, are expensive, cumbersome and difficult to transport. Finally, no one of these is adequate in size for more than a closeup rendering.

I decided therefore to work up a full-length reflector, sturdy enough to stand by itself. The accompanying photographs show the result, both in use and knocked down. Weighing only fifteen pounds in an awning cloth case, the unit is collapsible, portable, efficient and cheap. It can be set up in about three minutes and



EDWARD W. BEACH, ACL, demonstrates his full length reflector in use and collapsed form.

provides a surface 36 by 60 inches in size.

Should the photographer desire a more brilliant reflecting surface than the roller shade, it can be coated with a high quality aluminum paint. Or at added expense, even a strip of beaded screen cloth may be used, by substituting a 2½ inch roller.

I shall be pleased to supply to interested readers complete specifications, reproduced in photo-offset form.

EDWARD W. BEACH, ACL
Occidental Hotel
Muskegon, Mich.

TITLE TO SCENE

A simple and yet fairly effective wipeoff from a title to related live action can be created by those filmmakers using the familiar small-card titlers offered by many camera manufacturers.

The trick is to shoot your title outdoors, under lighting which calls for the same exposure as will be given the scene behind the title card. With the caption footage completed, then flip out of the way both the supplementary titling lens and the metal frame holding the card. The fixed focus setting you were using on the camera lens will now be correct for the scene being filmed.

HAROLD AVERY
Terra Haute, Ind.

FAKING AIR FOOTAGE

If your filming plan calls for a few brief clips cut in as if pictured from a plane, you naturally will hesitate to take a real flight especially to get them. Facing this same problem, I worked out a couple of expedients which simulate air filming. If the results are used as short, sharp inserts, I think you will find them satisfactory.

The first method suggests a ground view as it might be seen in straight and level flight. For it, a number of air photos are mounted carefully edge to edge on some version of a scroll titling device. The pictures can be purchased (on matte paper, please), and they should be exactly complementary to each other. With them and the illumination in place, the

Pictures, plans and ideas to solve your filming problems

scroll is advanced slowly across in front of the running camera. Cigarette smoke or the fumes from dry ice can be used to suggest clouds and to obscure the joins between the related pictures.

In my second system the photos are mounted on a turntable surface like adjoining cuts of pie. With the camera pointing downward on a line tangent to the arc of the turntable, the pictures are revolved slowly. The effect here will be one of the plane taking a curve. In either case, it will be well to run the camera at 32 frames a second in order to smooth out the movement.

A. ROSSI, ACL
Paris, France

REVERSE MOTION ON 8

Sooner or later every 8mm. filmer (like myself) takes a crack at reverse motion shooting, with the camera held upside down, only to find on turning the processed film strip end for end that he also has switched all images on the film from right to left. This result at first seems to mark the end of using reverse motion with 8mm. titles. Perhaps a mop-up of the methods which *can* be used may be of help.

To begin with, there is the system of shooting your titles as reflected in a mirror. Here, the title letters are set up as usual, but in their mirror image they are immediately reversed in order. Filmed in this way, they will come back straightened out on the screen. Remember, though, to focus from camera to mirror to title card.

A simpler method, it has seemed to me, is offered by originally setting up all the title letters in reverse order. Note that this includes the turning of *each* letter from right to left, as well as the words themselves.

Finally, if you use a back-cranking 8mm. camera such as the Bolex H-8, you can simply shoot your titles in reverse with the camera in its normal upright position.

A. T. STARLEDGE
San Francisco, Calif.

Hints from Hollywood

THE past month's releases have detracted nothing from the rich reputation professional producers have been building. Foreign and domestic, current films represent new highs in motion picture art. Of especial interest here is the narrowing gulf between amateur and professional techniques, opening new vistas to both.—D. C.

NEWSREEL ARTISTRY

ALL THE KING'S MEN: The legendary Huey Long was the model. Robert Penn Warren supplied the novel. Robert Rossen, producer for Columbia Pictures, wrote, produced and directed the movie. The result is a powerful and stirring dramatization of one man's life and the turbulent times that aided the rise—and fall—of this still controversial American figure.

The film was produced in its entirety on location in three northern California towns. In so far as he was able, Rossen chose non-actors, employed in occupations similar to their screen roles, to play themselves in the picture. He thus achieved a degree of realism rarely before seen in an American production. No studio sets were employed, and shooting went on in all kinds of weather. Newsreel type photography, as adapted for dramatic use in the *March of Time* series, was utilized to its fullest advantage. In keeping with the mood and style of the picture, the lead title assembly was superimposed over a moving background montage of scenes from different parts of the story.

TITLES IN TALKIES

ADAM'S RIB: A delightful husband-and-wife farce was penned for Metro-Goldwyn-Mayer by Broadway's favorite husband-and-wife team of Ruth Gordon and Garson Kanin. The yarn concerns the wedded bliss of two legal eagles. Spencer Tracy and Katharine Hepburn, who come near to foundering when they find themselves on opposite sides in the trial of a willy-nilly female who has plugged her faithless spouse. This state of affairs makes for some pretty hilarious entertainment, even when the principals' court behavior gets a bit beyond belief.

Of immediate interest to the amateur will be the lead

Metro-Goldwyn-Mayer



CONFLICT IN THE KITCHEN, a sequence from *Adam's Rib*, suggests only one of many natural domestic settings in this MGM comedy.

Aids for the amateur cameraman, to be seen in current theatrical films

Columbia Pictures



ROUGH AS A NEWSREEL is this cluttered and starkly lighted climax to *All the King's Men*, biography of a bayou "Kingfish."

title assembly and the subtitles (the first of the latter seen in a professional film in a long while), which are lettered on curtains of a miniature stage, being lowered and raised as the need demands. Home movies themselves come in for some gentle spoofing, when Tracy and Hepburn entertain friends of an evening with their latest reels of homemade "mellerdrummer." Their films do not, we hasten to add, measure up to Ten Best standards.

STREET SCENES

BICYCLE THIEF: Chosen by the New York film critics as the best foreign film of the year, this tender and moving story of simple people caught in a set of circumstances beyond their control is the work of Italy's Vittorio de Sica, who produced the brilliant *Shoe Shine* two years ago.

It is a simple saga, and yet one of deep trenchancy. In it, a long unemployed father (Ricci) and his young son set out with high hearts on a new job—that of bill posting. Their joy in the turn of fortune, however, is destined to be short lived. For in the first hour of their work a thief makes off with the precious bike on which their employment depends. Through the rest of the film, the camera follows Ricci and his son as they go about the ancient streets in search of the thief. The poignancy of their hopeless task is heightened by the cold, unfeeling aspect of the streets. Not without humor, their search involves them in some highly amusing situations, with laughter and tears fighting for control.

Since de Sica never uses a studio, all of his filming was done in the streets, ordinary houses and public buildings of the city. These natural settings do more than lend authenticity to the story, however; for they are themselves symbolic of the struggle of poor and oppressed people against overwhelming odds. Non-actors play the roles in the film with incredible skill, a tribute to their brilliant direction.

PLANNING MAKES PROGRAMS

JOHN C. SHERARD, *President*
8-16 Home Movie Makers, Kansas City, Mo.

AMATEUR movie clubs are great things. Every movie maker should belong to one, if at all possible. But there isn't one in your community, you say? Then get busy and start one! The ACL will be happy to furnish you with a complete bulletin outlining organization plans and future programs.

Now what about programs? Well, they can be a problem even in old established clubs; for a beginning organization securing attractive programs can mean success or failure. Often, persons in charge of club programs overlook the fact that what they offer must serve both advanced and beginning movie makers. While more technically minded filmers may enjoy a long discourse on the *Mathematical Formulae of Lens Design*, 95 percent of the audience may be bored stiff. And yet that 95 percent may be very ardent filmers. The obvious answer is more variety, so that each member will find at least one element of the program that pleases him.

SOMETHING FOR THE GIRLS

Few clubs, for example, ever present anything of particular interest to women. And yet more and more women are becoming interested in our hobby. So why not plan an annual Ladies Night program? One feature could be a film contest for the women only, but judged by the men! Another scheme, already a huge success with a club I know, has been an old fashioned spelling bee. A mixed group are given movie terms to spell, with the winner or last person spelled down receiving a prize. The women have enjoyed this and have become more familiar with movie technology as a result. Still another club features regular projection programs by women filmers, particularly those who have achieved some outstanding recognition.

SPEAKERS SHOULD QUALIFY

A speaker at regular intervals is essential to any well balanced program. The tendency, however, is to call on some person at the last moment, suggest some subject with which he is vaguely familiar and then await the painful result. No surer way of losing membership has ever been devised! I recall, however, a particularly successful club which presented good speakers regularly. For they did as the business and civic clubs do; they appointed a speakers' committee whose only job was to locate well informed speakers and book them at regular intervals well in advance.

RADIO INTO MOVIES

Several clubs across the country have lifted ideas from well known radio shows to add variety to their programs. A Double or Nothing show can be put on by using pennies and asking questions pertaining to amateur movies. Everyone has fun and it doesn't cost the treasury

**Vital club programs don't just happen,
says this able executive,
listing a dozen ideas proved by experience**



BEHIND THE SCENES of every club success are many hours of creative and careful planning. The helpful programs don't just happen.



EQUIPMENT NIGHTS, displaying member-owned or dealer-loaned cameras, projectors, accessories, are interesting and educational.



PREPARE PROJECTORS well before meeting time, advises the author, for smooth presentation. Eights show first on any mixed program.

too much! A variation is the Dr. IQ type of quiz. One group has been successful with the Truth or Consequences idea. In the "Truth" part various members are assigned the filming of a number of difficult and unusual movie shots. If they cannot deliver them at the next meeting, they then have to pay the "Consequences"—such as a five minute talk on Projection or some other subject.

One of the most successful stunts I have ever seen at a club is the Treasure Hunt idea. Several groups or individuals are assigned a list of movie shots to bring to the next meeting. These are purposely quite difficult and each scene is allotted points in [Continued on page 71]

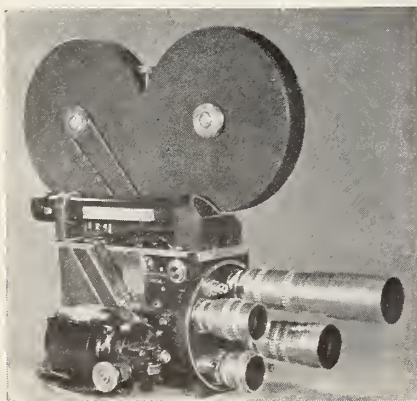
News of the Industry

Up to the minute reports on new products and services in the movie field

Kodak publications Copies of the booklet, *Storage and Care of Kodak Color Films*, which is punched for insertion in the *Kodak Photographic Notebook*, may be obtained by writing Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. . . . *Wintertime Picture Taking*, a sixteen page booklet punched for insertion in the basic Notebook, is available at twenty five cents from Kodak dealers The *Kodak Photographic Notebook* itself has been restyled and reduced in price. The new version, which features the same binding mechanism as the old edition, has a morocco-grained, flexible fibre cover and is priced at \$1.25.

Adaptation Cine-Kodak Special owners who wish to increase film chamber capacity to 400 feet can have their problem solved by Par Products Corporation. The adaptation features a light trap which opens automatically when the film chamber door is closed, easy operation in reverse for backwinding and a footage counter. Installation of the Par 400 foot magazine does not prevent normal use of the 100 foot size, and the 400 foot magazine can be removed quickly and easily with the loss of only eighteen inches of film. Another advantage is that the Par 400 footer can be used with the Par offset reflex finder magnifier.

A motor drive is attached to the camera by means of a special base which makes possible removing the film chamber without removing the motor drive. The drive, however, is easily removable



A 400 FOOT magazine adaptation job has been done on the Cine Special by Par Products Corporation. Magazine may be removed and does not alter normal Cine Special usage.

to allow use of the spring drive if desired. A synchronous motor operates the camera at twenty four frames per second. Special motors can be installed on request.

For complete information and prices, write to Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.

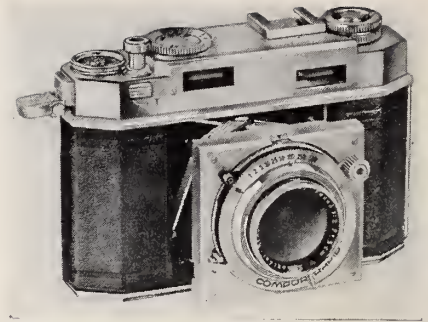
Agfa cameras The first postwar products of the Agfa Camerawerk, Munich, Germany (U.S. Zone), have recently reached the American market. The cameras are the Ventura, a \$35.00 folding camera with a coated 85mm. f/4.5 anastigmat Agnar lens; the Ventura DeLuxe, a \$49.95 folding camera with a coated 85mm. f/4.5 anastigmat Apotar lens, and the Karomat 36, a bellows-type miniature camera with a coated Schneider Xenon 50mm. f/2 lens, which will sell for \$179.50. The Ventura and the Ventura DeLuxe take 2 1/4 inch square negatives on No. 120 roll film, while the Karomat 36 takes 35mm. film.

The Karomat 36 features a film transport lever operating at a frame per second, in place of the conventional winding knob. It is fitted with a synchronized compur shutter with speeds ranging from bulb through 1/500 of a second. It also incorporates a locking device for time exposures and a coupled rangefinder.

Projection lens Designed for the advanced projectionist, a six element anastigmat f/1.6 projection lens has been developed by Bausch & Lomb Optical Company, Rochester 2, N. Y. The 2 inch lens—known as the Super Cinephor 16—has a sealed, one piece mount that fits all sound projectors with the standard 1-3/16 inch barrel. All lens surfaces are coated for maximum light transmission and clarity of image.

Table tripod Testrite's table top tripod No. 95C has both a C panhead and a rising and lowering elevator. Tripod legs are adjustable and have stops to prevent over-spreading. The tripod's full height, extended, is 24 inches, while it measures 12 inches closed. Priced at \$14.45 plus tax, the 95C tripod is manufactured by Testrite Instrument Company, 57 East 11th Street, New York 3, N. Y.

Glascreen Glascreen, a recently developed screening of woven Fiberglass, has entered the amateur field after many installations in regular theatres. Made entirely of Fiberglass and completely washable, Glascreen will not stretch, shrink, rot, burn or discolor. It is said to have greater brilliance than other non-directional screens, as well as sharper reproduction and improved rendition of color. It is not suitable for the roll type of screen



THE KAROMAT 36 is one of three still cameras now being exported by the Agfa Camerawerk, Munich. Service on the cameras is guaranteed in the principal United States cities.

but must be stretched in a frame in the same manner as a regular theatre screen. Full details on the product may be had from the NuScreen Corporation, 1501 Broadway, New York 18, N.Y.

Percy honored Charles H. Percy, president of Bell & Howell Company, has been selected by the United States Junior Chamber of Commerce as one of the Ten Outstanding Young Men of the Nation during 1949. The award is presented annually to ten men between the ages of twenty one and thirty six who have won outstanding success in their fields and have advanced the welfare of the people on a national level.

Vaporate dissolved As a result of a consent decree in recent suits involving Peerless Film Processing Corporation and the Vaporate Company, Inc., the owners of Peerless turn over their half interest in Vaporate to Lucile H. Fleck; she will become president of Vacuumate Corporation and will dissolve the Vaporate Company, which has been sales agent for Vacuumate. The Vacuumate Corporation's headquarters will continue at 446 West 43rd Street, New York City.

GE meter An improved General Electric exposure meter, the DW-68, features a sturdier instrument mechanism and a restyled calculator dial for greater legibility and ease of operation. The new version, designed to measure both reflected and incident light, supersedes earlier models of the DW-58. It offers three ranges of light sensitivity—bright, medium or dim—and is priced at \$19.95, including tax.

Diaversal paper A new method of making monochrome prints from all types of color transparencies—including 8mm. and 16mm. movie frames—has been announced by the Gevaert Company of America, Inc., 425 West 55th Street, New York City. Gevaert's Diaversal paper produces sepia prints by contact or enlarging methods without creating a separate negative, without lengthy pro-

cessing and with the use of only three solutions. Here is how Diaversal paper works:

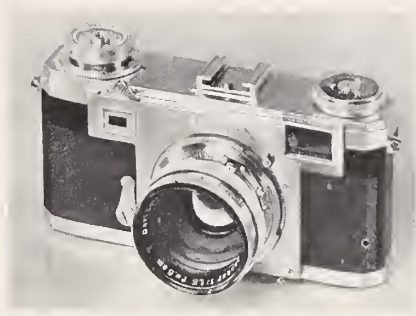
The paper (after the transparency has been projected on it) is first placed in a paper developer of the regular type, and a temporary negative image appears. A special solution into which the paper is then introduced causes the image to transfer to another layer on the paper base, at the same time causing the negative image to disintegrate partially. The paper is held under running water, and the negative image washes away, leaving a faint positive image on the paper. Finally, immersion in a conventional sepia toner produces a full strength print with all the gradations of the original color subject. The gradations are made possible by the semi-transparent quality of the sepia image.

Diaversal paper, by eliminating the usual negative and print processing steps, makes frame and slide enlarging an easy one-step process. The paper and its chemicals will be available in kits, with replacement units in all popular sizes. Prices have not yet been established for either kits or stock units, but they will be announced with the release of the material in the near future.

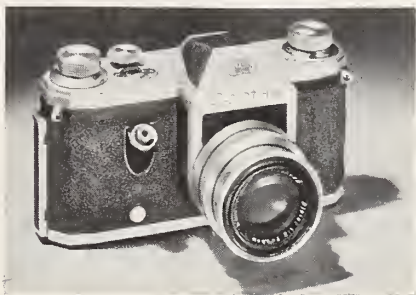
Kodak personnel Kenneth R. Edwards, Eastman Kodak Company's adviser on non-theatrical films, died recently at the age of 54 . . . Thomas J. Craig, manager of Kodak's entire repair and Cine-Kodak film processing since 1923, has retired . . . Charles R. Nelson has been appointed assistant superintendent of the film processing department . . . M. Wren Gabel has been named assistant to Albert K. Chapman, vicepresident and general manager . . . William L. Lake is the new manager of the repair department . . . and C. Everett Moses is the new assistant superintendent at Kodak Park, in charge of color print and processing services.

Contax IIA Embodying all the essential features of the prewar Contax II, Zeiss Ikon's Contax IIA is smaller in all its dimensions than its predecessor, with a resultant loss in weight. The new model has built-in flash synchronization. Its focal plane shutter has undergone noticeable changes, while the shutter tensioning knob is slightly larger and includes a counter; the larger film winding button carries an indicator of the type and speed of film with which the camera is loaded. A self-timer permits presetting for three, six, nine and twelve seconds delay.

With a Sonnar 5cm. $f/2$ lens, Contax IIA retails for \$385, tax included. With a Sonnar 5cm. $f/1.5$ lens, the price is \$460, including tax. The lens mount is of the quick-changing bayonet type, so that Contax IIA will accept



THE CONTAX IIA differs from Contax II chiefly in dimensions and weight. Built-in flash synchronization widens its possibilities.



EYE-LEVEL focusing eliminates parallax in the Contax-S, manufactured in Germany and distributed by the Ercona Camera Corporation.

the full line of prewar Sonnar and Tessar objectives. The camera is distributed by Carl Zeiss, Inc., 485 Fifth Avenue, New York City.

The Contax IIA is manufactured by Zeiss Ikon A.G. in Stuttgart, Germany, in the U.S. zone of occupation. According to the distributor of the camera, stockholder action transferred the legal seat of the Zeiss Ikon Company from Dresden to Stuttgart, after Dresden became part of the Russian zone of occupation.

Enteco line New designs in movie lens hoods and adapters that accommodate either the new Series IV or 21.5mm. filters have been introduced by Enteco Industries, 610 Kosciusko Street, Brooklyn 21, N. Y. The adapters are machined of tempered Duraluminum for hardness and light weight. All are supplied with insert rings to hold filters in position when a lens hood is not used. Full information may be had by writing the manufacturer.

Contax-S A radically new viewing and focusing system for a miniature-type camera is the leading feature of the Contax-S, a 35mm. camera being marketed under the Zeiss Ikon designation by Ercona Camera Corporation, 527 Fifth Avenue, New York City. A single reflex focusing viewer—the Prisma-Scope—eliminates the familiar split image, coupled rangefinder and the usual problems of parallax.

The Contax-S also presents built-in flash synchronization and a focal plane

shutter with speeds from 1 to 1/1000 of a second. Standard lens equipment for the camera is the coated Zeiss Biotar T/2, with stops down to T/22 and in a universal "C" mount. The camera is priced at \$475, tax included.

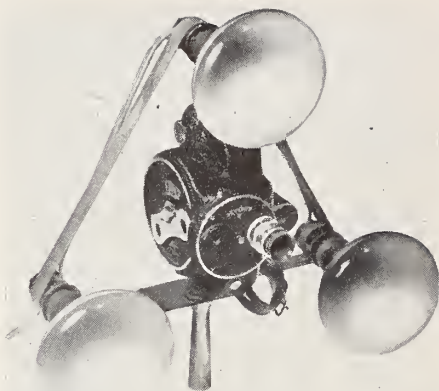
The Contax-S is produced in the original Zeiss Ikon camera works in Dresden, Germany, which is in the Russian zone of occupation. After Russian occupation the works were nationalized; it is the nationalized plant—Mechanik Association of Industries Owned by the People—that is manufacturing the Contax-S.

Evn-pan tripod Director Products Corporation, 2 West 46th Street, New York City, announces the Evn-pan tripod, 5 pounds in weight and capable of supporting up to 200 pounds. A quarter turn of the tripod's handle will lock or unlock the pan-tilt head. It retails for \$19.75.

Test film A new test film for checking and adjusting 16mm. motion picture sound reproducing equipment has been announced by the Motion Picture Research Council, Inc. The film, which runs approximately 200 feet, contains picture and sound selections for testing system frequency response and high and low frequency balance, acoustical properties of the room, amplifier and speaker output, power handling capacity and flutter or wow. An instruction sheet accompanies the film, which is available from the Motion Picture Research Council, 1421 North Western Avenue, Hollywood, Calif., or from the Society of Motion Picture and Television Engineers, 342 Madison Avenue, New York 17, N. Y.

Projex lens Auxiliary wide angle attachments for both 8mm. and 16mm. projectors are now being marketed as members of the Spiratone line of lenses. Projex Jr., for 8mm. projectors, doubles the projected screen area and sells for \$9.95. Projex Sr., for 16mm. projectors, quadruples the picture size and sells for \$12.95. Projex lens attachments may be had from Spiratone, 32-34 Steinway Street, Long Island City 3, N. Y. All orders should specify projector make and model.

Foto-Rule A device for eliminating out of focus or cut off pictures when taking closeups with a supplementary lens is announced by Foto-Rule Company. Foto-Rule consists of a six foot steel measuring tape in a chrome steel case, which screws into the tripod recess of both still and cine cameras and then fastens to the tripod top. A comprehensive dial on one side of the rule case gives camera settings and object distances for the usual supplementary lenses. The rule itself is



THE TRI-LITE

(Pat. Pend.)

IT'S NEW. IT'S DIFFERENT
FOR THOSE INDOOR PICTURES

A light at 3 points around the camera lens, which makes for sharper pictures. Eliminates shadows so ideal for color film. Fits all cameras. Handle fits on tripod. Off and on switch. 15 feet of cord.

Shipped postpaid on receipt of \$3.95, check or money order.

Try it 10 days, if not satisfied return it and get your money back. Lights not included.

WALTER WILLIAMS MFG. CO.

15237 Promenade Detroit 24, Mich.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.



2 1/4 x 3 3/4 COLOR PRINTS 50c each

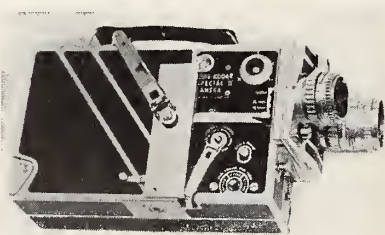
Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way Seal Beach, Calif.



Make a perfect dissolve every time
with your Cine Special!

Automatic Attachment \$48.00 Plus Tax

JOSEPH YOLO 5968 Santa Monica Blvd.
Hollywood, California

**HOME
MOVIES**

DESIGNED
TO DELIGHT!

HELENE DIST. CO.

182 Peace St. Prav., R. I.

*The
Very Latest*

New 100 ft. re-
leases 16mm \$6.00,
available in sound;
8mm \$5.50.

**FREE LIST
ON REQUEST**

employed when the correct distance has been determined. After the camera is ready to shoot, the blade is pushed aside.

Retail price of Foto-Rule is \$3.00. Full information may be had from Foto-Rule Company, 509 South Myrtle Avenue, Monrovia, Calif.

Clingtite letters Sets of flexible titling letters that will adhere to glass, tile, marble and other non-porous surfaces on contact are being produced in one inch sizes, colored red, by Clingtite Products Company, 7 South Dearborn Street, Chicago 3, Ill. Each set, consisting of over 150 capital letters, numbers and symbols, sells for \$3.45. Other sizes and colors are planned for future release.

Kodak release Gadget-conscious workers in the still field will enjoy Kodak's auto release, a handy item that operates with a cable release and trips the shutter automatically after a predetermined length of time. Varied periods of delay up to approximately ten seconds can be achieved. The Kodak auto release is priced at \$4.25, including tax.

Fades to order Fades for both 8mm. and 16mm. film have been added to the Movie-Trix line of effects—all of which are superimposed in strips on previously processed film to give the illusion of actual camera effects. The new fades will retail for \$1.50 a dozen in the 16mm. size, \$1.25 in 8mm. Other effects in the Movie-Trix line include circle in or out, clock, sweep, whirlpool, sawtooth, fan and straight wipes. A circular describing the entire line is available upon request from Moviecraft Company, 1623 Unionport Road, New York 60, N. Y.

Projection pointers

[Continued from page 54]

ping of 8mm. and 16mm. images (camera to projector) as is effected on the 35mm. image. In other words, the projector aperture in either substandard system is purposely made slightly smaller than its corresponding camera aperture—thus taking the first step toward clean frame edges on the screen. Since this fact, I have found, is not widely known among amateur filers, you may be interested in the exact figures.

With 8mm. equipment, according to American Standards Association data, the camera aperture has a width of 4.8mm. and a height of 3.51mm., thus recording an image of this size on your film. On the projector, however, the aperture is scaled at 4.37mm. in width and 3.28mm. in height. The cropping of the camera image thus effected will

be .21mm. from each edge of the width. .11mm. from top and bottom of the height.

On 16mm. equipment, the comparative figures are as follows: camera aperture—width, 10.41mm., height, 7.47mm.; projector aperture—width, 9.65mm., height, 7.21mm.; cropping—.38mm. from each side of width, .13mm. from top and bottom of height.

In other words, then, the entire picture area recorded on your film never will get past the projector aperture and on to the waiting screen. However, small though this loss is, even it is compensated for in the optics of all well designed camera viewfinders. Thus, this part of the cropping operation you need not take into account in your filming. The second part however—the further cropping which you are going to effect with your black bordered screen—is *not* contemplated in the design of substandard cameras. It is recommended, therefore, that you back up a few inches on each camera position if you plan to put it in effect.

You do plan to? Well, then, let's see about the specifications. To begin with, no screen should have black borders less than three inches in width; proportionately larger screens naturally would have still wider borders. These border outlines should have rounded corners, just as your projector aperture has rounded corners. The top and bottom borders can be wider than the sides, if it is preferred. Finally, no white part of the screen, except the field for the picture proper, should be seen by the audience.

Go now to a reliable paint store and purchase a small can of flat black paint. This paint, after stirring, should be thick and creamy in consistency. I can recommend the flat black paint made by The Pittsburgh Paint & Glass Company for this job. I have done two screens with this paint and find it is excellent. Do not thin the paint with anything. It should remain thick and creamlike. You will need a fine brush for painting a sharp line and a wider brush for filling in later.

Now spread some old newspapers on a hard floor and stretch your screen out on these papers, face up. With a straight yardstick carefully center the white portion of the screen. Soft-lead pencil lines, carefully drawn, will serve as guide lines for your small paint brush. A tin can or other round object of suitable size can serve to trace the four rounded corners. Don't use Scotch masking tape with a beaded screen. It is too risky.

Once you have got your lines drawn you cannot erase them, so be *very* careful with your layout operations. Then, with the small brush, carefully apply the paint so that it just barely overlaps the pencil lines. Following this, the larger brush is used to fill in the

wide open spaces. While working, it is a good idea to cover the white field with cardboard or paper to prevent any unwanted spots. Paint *will* splash.

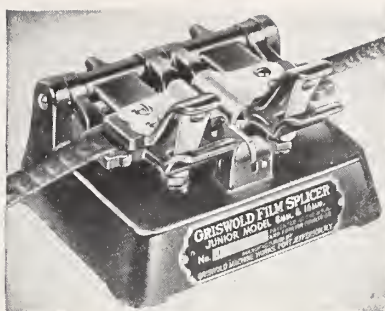
You now have at your command a projection screen of truly professional design. When you combine the automatic cropping of the film image performed by your projector's aperture with the intended cropping of your black bordered screen, you will be delighted with the clean, sharp edges now evident on your pictures. Here, indeed, is a good beginning. Let's see what other tips toward polished projection we can glean from the professional.

Well, another important point is the matter of screen angle. Often, under adverse conditions, it becomes necessary to place the screen high and the projector low. This automatically produces some picture distortion, or "key-stoning." Many of you will be familiar with the weird distortions which we purposely create in our still picture darkroom merely by tilting the enlarger easel out of parallel with the negative in the carrier. Does it not stand to reason, then, that if our movie screen (the enlarging easel) is not approximately parallel to the film in the projector (the negative) we are certainly producing distortion?

The solution is to try and tilt the screen back into parallel with the projected film. My stand, which I made myself, incorporates an adjustment feature to handle these odd setups. With a little ingenuity and a sincere desire to excel, you too can devise something that will fill this bill.

Ready for some more though perhaps minor aids to effective projection? One of the simplest ways, it has seemed to me, to keep dirt out of the projector gate is to remove it from the film before it arrives there. For that purpose I have positioned a piece of extra-soft velvet just below the feed reel, so that it presses lightly on both sides of the film as it travels downward to the gate. This simple cleaning pad, which is detachable for renewal, is held in place with a bicycle spring clip.

Did you ever get tangled up in your own extension cord? Usually it's the long one running to the loudspeaker of the sound projector or the double turntable; besides tending to be twisty, it's often difficult to pack in a limited space. I licked this nuisance by obtaining a 1000 foot 35mm. projection reel and winding the cable on it. *But*—and here's the real secret of the system—the *middle point of the cable is fastened around the hub of the reel*. With such an arrangement, two strands of the cable (both front and rear ends) are being wound or unwound at the same time. This means faster handling, less twisting and that the entire length of cable need not be unwound unless needed.



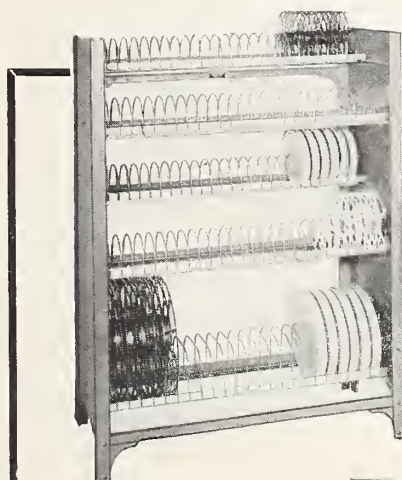
A PROFITABLE INVESTMENT
—if you make
or exhibit
8 or 16 mm
films . . .

The **GRISWOLD** JUNIOR SPLICER

- You save its cost in no time by doing your own splicing.
- You avoid damage to your films because the GRISWOLD Junior has special features that assure perfect film alignment and uniform spacing of perforations on every splice. This prevents torn perforations and film breaks.
- You get a sturdy, all-metal, precision instrument that's easy to use and good for a lifetime.
- Only \$15 at your Photo Supply Dealer. If he doesn't have it, order from our National Distributor—

NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.



RK-125

Neumade

FILM RACKS

for

EVERY FILM

REQUIREMENT!

**MAXIMUM STORAGE
MINIMUM EXPENSE**



FLOOR UNITS

FLOOR UNITS—Many models—any size—any capacity for efficient film filing. Each reel held erect in its place by curved, rigid steel rods. Individual index cards. All steel construction. End uprights of sturdy steel angles closed with sheet steel. Baked-on enamel finish is olive-gray.

SEPARATE LENGTHS

SEPARATE LENGTHS—Ideal for your own cabinet, showcase, bookcase, table, closet, etc. Same as used in floor units. Supplied in any desired length complete with drilled end mounting brackets ready for use.

NEUMADE—the most complete line of 16mm. aids:
Reels, Film Cabinets, Splicers, Tables, Cans, Cleaners, etc.

Neumade

PRODUCTS CORP.
330 W. 42 ST. NEW YORK 18, N. Y.



PARICUTIN!

During the First Year

16 minutes silent screen time

Released Dec. 20, 1949

ENTIRELY NEW. Never before offered to the public. An absolutely authentic factual film, no faked or posed shots, beautifully photographed in 16mm. Kodachrome.

Six different visits within first year, starting when only eight days old. Packed with action, red-hot lava, night explosions, ruined village, etc.

Originally, film was edited to 1400 feet from which Metro-Goldwyn-Mayer recently released their short subject "Miracle in a Cornfield." Now further cut to include only the most spectacular shots. Study Guide included. A collector's item. Satisfaction guaranteed.

For complete description and price write to

Ralph E. Gray, FACL
Apartado 2747 Mexico, D. F.

ACL MEMBERS: The ACL has on hand a limited number of 8mm. black and white ACL leaders. Normally priced at 50¢, they are available at 35¢ each as long as the supply lasts. Send orders and remittances to the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

THE 1950 PASADENA "ROSE PARADE"

200 ft. 16mm. Kodachrome \$30.00

"Boulder Dam", 120 ft. \$18.00

100 ft. "Arches Nat'l Monument" (Utah) 15.00

200 ft. "Arches Nat'l Monument" (Utah) 30.00

GUY D. HASELTON

7936 Sonto Monica Blvd., Hollywood 46, Calif.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples

TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

Powerful 5½" F-3.5 TELE-LENSES \$39.50



COATED. 5½ inch (138MM) f-3.5 color corrected U. S. Air Force Surplus Lenses in our focusing "C" Mounts. Will fit Bolex, Victor, B & H, Revere, Keystone, etc. 16mm cameras. Perfect for sports, nature, hunting, etc. Movies. Limited number available. Mailed insured complete with metal dust cap. Guaranteed.

CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire Blvd., Los Angeles 25, Calif.

UNUSUAL MOVIES

"JUDY"
"MAZIE"
"OLGA"
"MIMI"
"LUPE"

8mm 50 Ft. \$2.75

16mm 100 Ft. \$6.00

16mm 100 Ft. \$6.00

Sound \$8.75

"UNA"
"ZARA"
"SALOME"
"SANDRA"
"VIOLA"

8mm 100 Ft. \$5.50

16mm 200 Ft. \$11.50

16mm 200 Ft. \$11.50

Sound \$14.75

SEND FOR FREE CATALOGUE

"Creation of Life"—com. ed. 8MM \$ 7.50
16MM \$14.75

CAMERA SHOP

760 BROAD STREET - PROVIDENCE 7, R. I.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens



■ *High Flyers*, one reel, black and white, is distributed in all standard 8mm. and 16mm. sizes by Castle Films, division of United World Films, Inc. It is available from photographic dealers. Abbott and Costello find themselves taken skyward in a runaway airplane. The situation is obviously a natural one for the boys and for their devoted followers. Eventually the pair come back to earth, but not before showing a good sample of their talents.

■ *Leather Burners*, seven reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William Boyd as Hopalong Cassidy is once more hot on the trail of desperate cattle rustlers. There's plenty of action for new fans and plenty of fresh adventure for the admirers of long standing.



■ *Paricutin*, running time sixteen minutes, Kodachrome, may be obtained in a 16mm. silent version from Ralph E. Gray, FACL, Apartado 2747, Mexico, D. F. The famed volcano explodes, smokes, pours lava and generally behaves in a very active manner in exclusive Kodachrome footage shot during the first year of its life. This footage is the cream of 1400 feet from which Metro-Goldwyn-Mayer recently put together a theatrical short subject, *Miracle in a Cornfield*.

■ *Joe Palooka, Champ*, eight reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 115 West 45th Street, New

York 19, N. Y. Ham Fisher's famed cartoon comes to life with Joe Kirkwood as Joe Palooka, Leon Errol as Knobby Walsh and Elyse Knox as Anne Howe. For the few who may not follow Joe Palooka's eventful life, Knobby Walsh is Joe's manager, while Miss Howe provides the idealized love interest.

■ *Circus Day in Our Town*, one and a half reels, black and white, 16mm. sound on film, may be purchased from Encyclopaedia Britannica Films, Wilmette, Ill., or rented from any EBF library outlet. The spectator is carried through the entire day of a traveling circus from the before-dawn unloading of the circus train to the final bows of the performers. It was made as a classroom film for the primary grades, with Beverley Kelley and Don Lang of Cole Brothers Circus as consultants.



■ *Basketball Thrills of 1949*, one reel, black and white, is available in both 8mm. and 16mm. sizes from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Highlights from outstanding basketball games played during 1949 in New York's Madison Square Garden include the NCAA finals between Kentucky and Illinois and the San Francisco-Loyola game for the National Invitation Championship. Also included is the meeting between N.Y.U. and Notre Dame.

■ *The Devil Fights Back!*, running time forty minutes, black and white, 16mm. sound on film, may be purchased from Africa Films, The White Fathers of Africa, Franklin, Pa., or rented from Africa Films, Bureau of Communications Research, Inc., 13 East 37th Street, New York 16, N. Y. Set in the mountains of Ruanda in the heart of Africa, *The Devil Fights Back!* tells the story of Mutana, an influential pagan chief who has two wives. The chief decides to become a Christian—and the Devil fights back.

Planning makes programs

[Continued from page 65]

proportion to the photographic achievement of obtaining it. The group or person scoring the most points wins the treasure. Needless to say, these ideas are not only entertaining but carry much educational value.

MAGAZINE ROUND TABLE

One Midwestern group discovered an interesting program feature quite by accident! While waiting for a speaker who had been delayed, the membership began a round table discussion of various magazines and publications pertaining to amateur movies. The discussion became so interesting and brought forth so many ideas that a transcript was made of the highlights of the session and sent to the various publications discussed. Magazine Night has now become an annual program for this group, giving its members a better appreciation of the magazines devoted to their hobby.

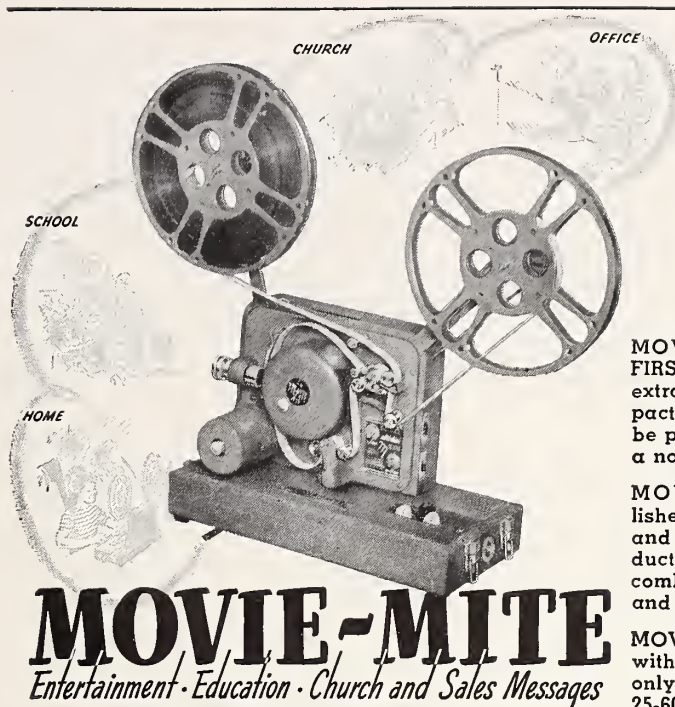
AUCTIONS AND EXHIBITS

Every movie maker sooner or later accumulates an assortment of gadgets and surplus equipment which he wishes to dispose of—either by trading or outright sale. Many clubs have built successful programs around Auction Night, Old Tradin' Post or just downright Swap Night. These may be handled in a variety of ways, but the results are usually very gratifying to the participants. The service of a professional auctioneer often adds zest to the program. In some instances the club treasury comes in for a percentage of the sales to assist on other activities. The best way to get started, by the way, is to let the owner of each item make the first bid, thereby indicating his minimum price.

A simpler variant of the Gadget Night program is the display and discussion of these homemade items. The idea can even be enlarged up to a regular Equipment Night gathering, where all members bring their cameras and associated equipment for inspection, discussion and analysis. It will be found that a large percentage of movie club members are not thoroughly familiar with all the features of modern cine equipment. Thus, such a program often proves of genuine aid to those who are doubtful as to which equipment they prefer. Local camera dealers and even national manufacturers are often able to cooperate in these displays.

MORE MEMBERS' FILMS

One of the chief complaints I have heard from other clubs is that the



All the advantages of finest 16mm projection (silent or sound) are made available at LOW COST.

Write for details. See your dealer for demonstration.

MOVIE-MITE was the FIRST precision built, extra light weight, compact 16mm projector to be put on the market at a notably low price.

MOVIE-MITE established new standards.. and leads in the production of an amazing combination of quality and economy.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

\$198⁵⁰

Model 63LMB



MOVIE-MITE CORPORATION

1105 E. Truman Road

Kansas City 6, Mo.

100 ft. rolls Kodak
16mm BLACK & WHITE FILM

69c per roll

This film is fresh dated, fine grain positive stock. Unsurpassed for Titling, Reprints, Testing and even Leader Stock. Packed in Eastman Kodak Factory sealed boxes and unconditionally guaranteed.

Limit: 3 rolls per order

Offer expires April 1st, 1950

We make this amazing offer to acquaint you with a new source of supply saving you up to

30% on

- 8mm & 16mm Kodachrome
- Cameras, Projectors
- Screens, Exposure Meters
- And all equipment necessary for better home movies.

All orders filled same day received

UPTOWN PHOTO SUPPLY

"Movie Makers Headquarters"

"Member of the WSAC"

1369 Irving St. N. W.
Washington 10, D. C.



**The Complete 16mm Camera
For Professionals and the
Professionally-Minded Amateur**

Featuring the Exclusive
Full Frame Follow Focus

You sight directly through the lens in use while it is in use. You can follow focus. You see when the subject moves out of the depth of field. You can achieve perfect composition...from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures, no more chopped heads...no necessity for parallax correction because there is no parallax.

Write for Free Literature Completely
Describing the Pathé Super "16"

DIRECTOR PRODUCTS CORP.

521 Fifth Avenue, New York 17, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: If you would buy, or sell or trade, A Bass deal is the best that's made.—CHARLES BASS, President. 8mm. Movikon K, Sonnar f/2, foc. mt., case, \$95.00; Bolex H-8, Cooke f/2.5 fixed focus with lap dissolve, 1 1/2" Berthiot f/3.5, 3" Berthiot f/3.5, case, \$245.00; Factory new 200 ft. Magazines for Cine Special, black, \$275.00; 16mm. B. & H. 70D, 20mm. f/2.9 coated, 1" Plasmat f/1.5 wide angle, 2" Cooke f/3.5, case, \$235.00; Bolex H-16, Plasmat f/1.5 1" fixed focus and wide angle attachment, 3" Trioplan f/2.8 coated, comb. case, \$245.00; 16mm. Zeiss Movikon, Sonnar f/1.4, \$325.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, \$1.65; 25' (8-8mm.), \$1.65; 25' 8mm. color, \$4.10; 25' 8mm. color base, \$2.25; 100' 16mm. outdoor film (anti-halo), \$3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ MAKE TITLES FOR MOVIES AND SLIDES EASILY! Over 150 reusable, one inch pliable letters, numbers and symbols. Adheres on contact to non-porous surfaces, glass, etc. No special apparatus necessary. Complete \$3.45. CLINGTITE PRODUCTS COMPANY, Dept. L, 7 S. Dearborn St., Chicago 3, Ill.

■ THE new Auricon "Cine-Voice" sound camera for advanced amateurs and professionals. See it here; 100' capacity, complete with amplifier, mike, batteries, and carrying case, \$695.00. Bolex H-16 with 1" f/1.5 lens and carrying case, like new, \$249.00. Kodak Model K with 1" f/1.9 lens and case in excellent condition, \$95.00. Colortran converters to boost ordinary 150 watt bulbs to more than 750 watts each on ordinary house current, \$27.50. THE CAMERA MART, Inc., 70 West 45th St., New York.

■ CINE LENSES—High speed, wide angle, telephoto. For those sparkling outdoor and indoor winter pictures. COATED FOR 8MM CAMERAS: 9mm. f/2.5 Wollensak wide angle universal focus, \$43.75; 1 1/2" f/1.9 Berthiot Cinor (focusing mount), \$39.50; 1 3/8" f/3.5 telephoto anastigmat (3 time magnification) (in focusing mount), \$36.50. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. f/2.7 Carl Meyer wide angle, \$49.50; 1" f/1.9 Wollensak Raptar, \$58.09; 2" f/2.8 Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50; 6" f/5.5 Schneider Tele-Xenar, \$124.50. These are only a few of our tremendous selection—the world's largest stock of lenses—we have what you want—15 day trial—satisfaction guaranteed—send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

■ SYNCHRONOUS motors furnished and installed on cameras, projectors and recorders. Synchronous projectors for rent. Estimates furnished if desired. M. W. PALMER, 468 Riverside Drive, New York 27, N. Y.

EQUIPMENT WANTED

■ WE BUY, sell and swap all photographic equipment and all 8mm. and 16mm. films. We pay hard cash for same. Write and advise us what you have. CAMERA SHOP, 760 Broad St., Providence 7, R. I.

FILMS WANTED

■ WANTED: Religious sound feature pictures, preferably "Crown of Thorns"; purchase outright, must be reasonable. PETER FORTUNATO, 222-12—110th Ave., Queens Village, N. Y. Hollis 4-4826.

FILMS FOR EXCHANGE

■ EXCHANGE or buy used movie films. Mention your MM. Write GALLARD'S EXCHANGE CLUB, 29 Coe Ave., Hillside 5, N. J.

FILMS FOR RENTAL OR SALE

■ USED and New Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ CLEARANCE: Kodachrome Travel Shorts, 100' 16mm. silent, \$11.00 each. Write for list. WURTELE FILM PRODUCTIONS, Box 504, Orlando, Florida.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ 400 FT. 16mm. silent subjects, all good condition, Castle, Official, etc., \$4.50 each; 3 for \$13.00. Sound subjects, \$7.50 to \$9.00; guaranteed perfect. 8mm. subjects, 200 ft., perfect, \$2.50; include postage; specify list wanted. ABBE, 503 Fifth Ave., N. Y. 17.

■ UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. INTERNATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ CLEARANCE Sale: 200 ft. 8mm. subjects, \$2.50; 400 ft. 16mm., \$4.00. Cartoons, News, Sports, etc., like new. Send check or money order. SAMSON'S, Pine & Portland Sts., Providence 7, Rhode Island.

■ UNUSUAL films: 8mm. 50 ft., \$2.75; 16mm. 100 ft., \$6.00; 10 color slides, \$2.50, with viewer, \$3.25. Send for free list. PROVIDENCE FILM EXCHANGE, P. O. Box 132, Elmwood Station, Providence 7, R. I.

■ FASCINATING films: 8mm. 50 ft., \$2.75; 16mm. 100 ft., \$6.00; 10 color slides, \$2.50, with viewer, \$3.25. Send for free list. PROVIDENCE FILM EXCHANGE, P. O. Box 157, Olneyville Station, Providence, R. I.

■ FILMS GALORE—50 ft. 8mm., \$2.75; 100 ft. 16mm., \$6.00, with sound, \$8.75. "Creation of Life," com. ed., 8mm., \$7.50; 16mm., \$14.75. Write for free catalogue to CAMERA SHOP, 760 Broad St., Providence, R. I.

■ 12 — 100' 16mm. USED "Soundies" musicals (assorted), \$9.95 plus postage. Others, 12 for \$13.95; 12 for \$15.95. Big list titles and other 16mm. bargains. BLACKHAWK FILMS, Department MM, Davenport, Iowa.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders, HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TWO 4x5 bl. & w. enlargements and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ NO negative? ? ? Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIOPHOTO, 1187 Jerome Ave., New York 52.

members will not bring their personal films to a meeting for projection. Fortunately, there are a number of good incentives which may change this situation if it hampers your group. One organization has a system of judging each roll shown, allowing points for exposure, composition and the like. At the end of the year the person having the highest point score is awarded a merit trophy. The other group has a method of giving each personal film a number; then, at two month intervals, a drawing is held and the lucky number wins a photographic prize. Both organizations thus secure more than enough films to fill the time allotted them on the program. A full discussion of each picture, covering such subjects as the camera used, exposure data, filters and so on, always adds interest.

One of the most successful programs ever put on by my own club was Old Timers Night. We spent considerable time rounding up the oldest known cinematographer in our city, who related at the meeting his early experiences in making movies and projected pictures made in the early 20's. A display of old equipment was the center of attention, especially a 1908 Edison projector! Completing the evening with a showing of old time movies, the program broke a two year attendance record for our group.

After some fifteen very active years in movie club work, many of them spent in program preparation, I have arrived at one undeniable fact—good programs don't just happen! They are the result of planning, improvising and a lot of imagination. If the aforementioned suggestions have given you some ideas—start working on them now. You'll never know how they are going to click with your members until you've tried them!

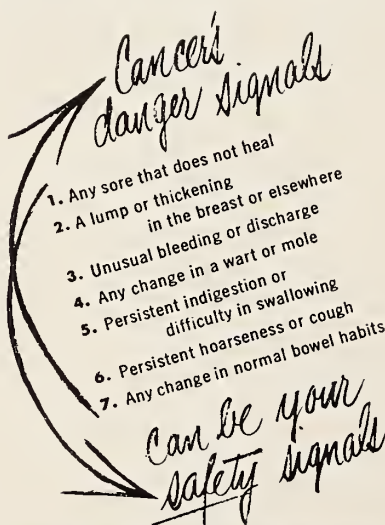
Using telephoto lenses

[Continued from page 52]

BETTER BALANCE

A third and much lesser known capacity of the telephoto lens is its ability to change the balance between near and far objects in a distance view. Observe in Fig. 3, for example, the relative size of the Jefferson Memorial temple in the foreground and the Washington Memorial spire in the background. These are the results of normal perspective as rendered by a standard movie lens.

Should you feel, however, that the Washington monument is being slighted in this presentation, a telephoto lens can magically change the balance between the two buildings. Fig. 3-A shows the effect of a 2x lens. With the camera drawn back slightly, the Jefferson temple remains the same size in the overall



Cancer is curable if discovered early and treated properly

AMERICAN CANCER SOCIETY, INC.

BETTER VIEWPOINTS



FIG. 5: Viewpoints blocked by foreground objects are common trouble with normal lens.

frame; the Washington spire, however, has increased in relative stature and dominance. Even more marked effects would be achieved with a 3x or 4x rendering. It's all a matter of compressed perspective.

BETTER PERSPECTIVE

This same quality—perspective—may create equally amazing results with the camera working *close* to the subject. Filmed with a standard lens (and more pronouncedly with the wide angle), objects moving directly toward the camera from a closeup position assume a distorted size wholly out of proportion to the rest of the subject. Such an effect is strikingly illustrated in Fig. 4. Not only are the girl's hands grotesquely enlarged, but her arms as well seem elongated to match them.

The compressive effect of a telephoto will correct this. In Fig. 4-A, a 3x lens has restored normal perspective between the front and rear elements of the scene. Note especially that the girl's head and shoulders remain the same size in both renderings, with only the unnatural distortion done away with.

BETTER VIEWPOINT

There are countless occasions in amateur filming where foreground objects may obstruct the exact view wanted. And yet, by the physical nature of the setting, the cameraman cannot change his viewpoint. You want the *one* rose in closeup, not the rosebush in full shot—but the flowerbed is too big. You want the tiger without the bars, or the turkey without the wire—but you cannot move closer.

The answer is to change your lens, not your camera position. For the telephoto has a rewarding ability to "reach into" scenes, to slip by the obstructions and bring back the true closeup wanted. Figs. 5 and 5-A show a striking example. In the first scene the standard lens with its tremendous depth of field renders the offending wire with distracting sharpness. In the second scene a telephoto has obliterated the wire as if by magic. And, mind you, not by shoot-

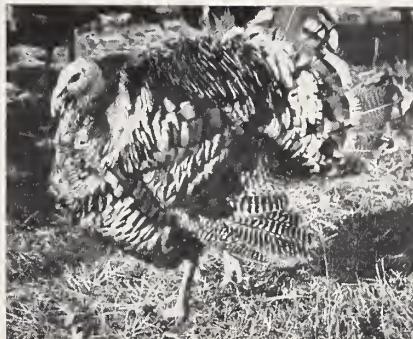


FIG. 5-A: Telephoto can "reach" around, over, under or actually through for wanted closeup.

ing through the holes. The viewpoint is still masked by wire; but the strands are so close and the depth of field so shallow that the telephoto *simply does not register a wire image!*

OTHER USES

There are still other uses of the telephoto lens too numerous to illustrate. Just as the wide angle lens *accelerates* motion coming toward it, a telephoto seems to *decelerate* it, or slow it up. So marked is this effect with the longer focal lengths that it often may be used to simulate a receding dolly shot.

There is, too, the almost incredibly small field sizes rendered by some telephotos. For, although their closest focal setting on the lens barrel may not equal the 1 foot mark, say, of your standard lens, their power of magnification narrows the field limits beyond the capacity of the standard objective. Further, some long focus lenses may be racked out even beyond their focusing calibrations, thus cutting the field covered to as little as $\frac{7}{8}$ of an inch by $1\frac{1}{4}$ inches!

But these and still others are talents to look into on your own. If you begin by using the telephoto as already outlined, your films and filming will be strikingly enriched.

Three-point lighting

[Continued from page 59]

the light beam exactly where you want it—and nowhere else.

Finally, if you are short on lighting units, or if you have only a single 15 ampere circuit (on which it is unsafe to burn four No. 2 lamps), a very pleasant lighting effect can be maintained by foregoing the modeling light. The other three units are kept as outlined—with the effect as seen in Fig. 6.

There are other ways to use lights, of course. But the arrangements described here are basic light positions for most movie making. They're simple to set up, and you'll notice that they work equally well for color or black and white.



U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C.P. GOERZ AMERICAN
OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-2

END
THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 185 ST. • NEW YORK
Send your film for free criticism or estimate.

LOOK!

Big, FREE Catalog on request. State 8mm, 16mm or Sound... Your dealer or Lob. H.

CHARLIE CHAPLIN COMEDY!
Sour Dough—original "slap-stick" farce co-starring Slim Summerville. 50 ft. 8mm. Also 8 & 16mm Westerns, Sports, Christie Comedies, Old-Time and World-Famous Walt Disney Cartoons! \$1.00 up. Your dealer or direct.

HOLLYWOOD Film ENTERPRISES
6060 SUNSET BLVD., HOLLYWOOD 28 CALIF.



Safeguard your Film. Ship in FIBERBILT CASES.

400' to 2000' 16mm.

FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

8 CLUBS 16

Milwaukee slate Officers of the Amateur Movie Society of Milwaukee, ACL, for 1950 were installed at a dinner meeting of the club held the middle of December. Dr. Arthur W. Hankwitz is the new president, Elmer E. Mohaupt first vicepresident and Martha Rosche second vicepresident. Mrs. Max Sulewsky, ACL, became the new treasurer, with Agnes Muehlbach as secretary.

Top honors in the recently concluded annual club contest went to Erma Niedermeyer, ACL, for *Hi, Mac*, with second prize going to W. J. Rheingans for *Wishing Will Make It So*. DeLyilia Mortag took third place with *News and Views*. Runners-up were Arthur Koster, ACL, for *Power Farming*; Mrs. Mortag, with *Chicago Railroad Fair*, and Frank Jaski, ACL, with *Carry Me Back to Old Virginia*.

Australian winners Awards in the two premier amateur film contests Down Under have recently been announced in Australian club bulletins. The Five Best films of 1949, as chosen by the Victorian Amateur Cine Society, ACL, of Melbourne, were *Two Misses Make a Hit*, by Charles D. Wicks, ACL; *Spring Comes to England*, by Charles L. Greenhill, who also took the President's Trophy for this film; *South*

E. Whigam, ACL



GOLDEN GATE CINEMATOGRAPHERS, ACL, in San Francisco, meet for demonstration of matte box by A. Theo Roth, ACL, right, in second row.
Bernard Gross



CHARLES H. BENJAMIN, ACL, center, of the Brooklyn Amateur Cine Club, ACL, shows titling techniques to N. Y. Cine & Camera Club of Deaf.

The people, plans and programs of amateur movie groups everywhere

Australian Landscape, by Alfred T. Bartlett; *The Children's Little Pets*, by L. K. Anderson, which also took top honors in the VACS 8mm. competition; *Make Mine Movies*, by Mr. Bartlett, which won, in addition, the P.J.P. Award.

Mr. Bartlett's last named film captured top place in the Gold Cup Competition sponsored by the Australian Amateur Cine Society, ACL, of Sydney. The film was 700 feet of 16mm. color with sound on disc. Second place went to M. Knobel for *Paradise in Europe*, 3600 feet of 16mm. color, with sound on magnetic wire. *The Children's Little Pets*, 220 feet of 8mm. color by Mr. Anderson, took third position.

Belfast plans The Belfast (Northern Ireland) Y.M.C.A. Cine Society, entering its sixth year, has completed plans for a club production documenting activities of the eleven other branches of the Y in the city. It will be patterned on two earlier successes of the society, *To Keep You Moving*, made for the Belfast Education Authority, and *Royal Visit to Ulster*, which has been widely screened in various parts of the empire.

Schenectady-Albany The January meeting of the Movie Group of the Schenectady (N.Y.) Photographic Society, ACL, was attended by members of the Amateur Motion Picture Society of Albany, ACL. Feature of the evening was the screening of *Caledonian Chronicle*, by Esther Cooke, ACL, Honorable Mention winner with the Ten Best Films of 1949. Other films shown were *Winter Vacation in Florida*, by Mary Robillato, and *Three Hours Away*, by Helen C. Welsh, ACL. The program was under the direction of Miss Welsh.

L. A. 8's banquet The year's end session of the Los Angeles 8mm. Club was the occasion for the annual banquet, at which officers for 1950 were installed and 1949 contest winners were announced. A. W. Apel is the new president, and Dean Stocks, formerly treasurer, is vicepresident. Edna Knowlton became secretary, with William Krause as treasurer.

First prize and the Babb Achievement Trophy went to Fred Evans, FACL, for *Newsreel. Wedding of Mavis Davis*, by Bob Beazell, filled second place. Third prize and the Horton Vacation Trophy were awarded William Millar for *Death Valley Travelog*. The contest was judged by members of the Valley 8mm. Club.

New Zealand gala The recent fifth annual Film Festival, sponsored by the Christchurch Movie Club, Inc., ACL, featured the screening of the year's ten best films, as chosen in five different competitions. Films projected were *Hagley Park*, by J. G. Simpson, and *Picton and Nelson*, by James A. Stuart, winners of the Novice Cup; *Lazy River*, by H. E. Denys,

and *Orphans' Outing*, by L. A. France, winners of Bailey Cup honors; *Jewel in the Sun*, by W. J. Thompson, and *Autumn Time*, by Mr. Denys, Robertson Trophy award winners; *Wayfaring in Westland*, by R. A. Evans, and *Highlight and Shadow*, by A. H. Rees, Monochrome Cup winners; *From This Day Forward*, by Mr. Thompson, and *North to Nelson*, by Mr. Stuart, winners of the Ian R. Little Challenge Cup honors. Mr. Thompson's last named film was also chosen the outstanding film of the year.



SAN DIEGO Amateur Movie Club winners in first contest are William Keller, Robert Teorey, John Chamblin, ACL, and Mel Thiele.

San Diego installs Installation of officers for the current year highlighted the first meeting for 1950 of the Amateur Movie Club of San Diego. Mel Thiele, ACL, is the new president, with Bob Teorey as vicepresident. Betty Neiman assumed the duties of recording secretary and Bill Keller those of treasurer. Camille Kennedy, ACL, is corresponding secretary.

Organized just one year ago, the club has increased its membership from fifteen to forty five, making it the largest camera club in San Diego.

South Side meeting The inventor of the Ashcraft color meter gave a demonstration of the instrument before a recent gathering of members of the South Side Cinema Club, of Chicago. A panel discussion on the subject of color temperature followed.

At the same session there were projected *Snowy Range Mountains*, by Malcolm and Randal Guldin, and *Upper Michigan Trails*, by Lou Bohlin. The annual Christmas party closed the club's calendar year.

Edison tally The concluding session of a cumulative point competition for 1949 was held at a pre-holiday meeting of the Edison Camera Club Movie Division, of Chicago. In the 8mm. class, D. A. Dinsdale took top point honors with *Touring New England 1949*; second and third places went to I. Hibbeler and C. A. Glaesser. C. A. Bauer, ACL, garnered top honors in the 16mm. group for *Brookfield Zoo*. S. Jenkins and F.

Novacek shared second place, and H. Geiser took third. Mr. Bauer was the grand winner, with highest total points for the twelve month period, having captured first place in every contest during the year. All of his films were in black and white, and none was over 400 feet.

Cincinnati auction At a recent meeting of the Cincinnati Movie Club, an auction was held for the purpose of buying, selling or swapping equipment among members. Each person was limited to offering three items for the auction block.

At the same session movies of the club's field trips to Ryland and High Bridge, Ky., were shown. A transcription of interviews at the premiere of the club production, *Deed to Happiness*, broadcast over WLW, was played.

D. C. demonstrates Members of the Washington (D.C.) Society of Amateur Cinematographers were privileged to witness the premier local demonstration of the new Pathé Super Ciné 16mm. camera at a pre-holiday session. The film featured for the evening was *Minnesota State Fair, 1948 Ten Best* winner by the Minneapolis Cine Club, ACL. An illustrated lecture on exposure was delivered by George H. Espy, of the Weston Electrical Instrument Corporation, of New Jersey, prior to the screening.

Lummus unit plans Members of the Lummus Camera Club, ACL, movie division, of New York City, have completed plans for a unit documentary production on activities of the Lummus Company, refinery contractors. Activities will be divided among working teams of members, the first of which began shooting at the last meeting before the holidays. D. Flaws, E. Lindheimer and J. Angehrn are active in the first team.

K. C. winners Clarence W. Simpson, ACL, was awarded the first place trophy in the annual 16mm. contest sponsored by the Kansas City (Mo.) Amateur Movie Makers, ACL, for his Mexican travel film, *Land of Contrast*. Second place was won by Dr. William Goodson, jr., ACL, for *Down South*, a film of New Orleans, and third prize went to Willard Hoehn for *Trail Seekers*. Charles H. Burns, jr., ACL, and Dr. D. A. Closson, ACL, were given honorable mention for *Two Weeks in Southern Florida* and *New Mexico*, respectively.

Denver salon The Denver Tramway Auditorium was the scene recently of a movie exhibition sponsored by the Denver Cinema League, consisting entirely of mem-

BIGELOW MOTION PICTURE FILM COMPENSATED IN PROCESSING TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	\$1.94	\$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. magazine	3.25	2.75

ABOVE PRICES INCLUDE
24-HOUR PROCESSING SERVICE
**Bigelow Film is New, Fresh
Stock. Not War Surplus**

PROCESSING SERVICE ON FILM OTHER THAN OUR OWN

25 ft. 8mm.	\$.50
100 ft. 16mm.	1.50
50 ft. mag.	.75
(if we keep magazine)	
	1.00
(if we return magazine)	

California buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with professional motion pictures are yours when you use NEW COMPENSATED

Bigelow Films

6449 Regent St.

Oakland 9, Calif.

40 POWER !!!

WOLLENSAK TELESCOPES. BRAND NEW!!!

\$27.50 Including Tax
Postpaid, Insured

With Case, A \$60.00 Value! All Lenses Wooted! Adjustable from 15 power to 40 power! Top quality precision construction. Guaranteed to delight or money refunded after 15-day trial! Clearly shows Moon Craters, Saturn, Jupiter! Excellent for Nature study. Order today!! Guaranteed!! Brand New!!

CENTURY PHOTO SUPPLY CO.
11960 Wilshire "B" Los Angeles 25, Calif.

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**
and other services
to 16mm producers

**.35 MM SLIDE and
FILM STRIP SERVICE**

**16 MM
and
8 MM**

*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

bers' films. More than 400 persons attended the show, which included *The Awakening*, by Don E. Nungester; *Pleasure Trails of the Southwest*, by W. I. Nelson, ACL; *Colorado—Land of Fair Color*, by Markley L. Pepper, ACL; *Autumn in Yosemite* and *Sheep Trains*, by Mel W. Swansick, ACL, and *Pasadena Parade*, by A. D. Kleyhauer.

Bergen party The Christmas party of the Amateur Movie Society of Bergen County, ACL, in New Jersey, was the scene of the installation of newly elected officers for 1950, who were chosen as follows: Cy Jenkins, ACL, president; Arthur Carlson, vicepresident; Harry Levine, secretary; Andrew Kinbacher, ACL, treasurer; George Labes, program chairman, and William Messner, ACL, publicity chairman. A program of films made up the entertainment portion of the meeting, including *His Favorite Fruit*, by outgoing president Stephen T. Moran, ACL; *Why Should I Fear Cancer?*, club production which recently won an Honorable Mention in the Ten Best contest for 1949, and *The Perplexed Hunter*, by Mr. Messner.

Johannesburg contest Movie amateurs all over the world are invited to submit their films for showing in the fourteenth South African Salon sponsored by the Johannesburg Photographic and Cine Society. An unspecified number of gold, silver and bronze plaques will be awarded outstanding films, together with attractive leaders. There are no restrictions as to subject matter, gauge or type of film, but no competitor may enter more than four productions. A nominal fee of five shillings (about 75¢) is imposed on each entry for handling charges.

Official entry blanks may be had on request to the ACL Club Department, at League headquarters. Closing date for entries is March 15, 1950, in Johannesburg.

Titles in Bronx Led by guest speaker Charles H. Benjamin, ACL, of the Brooklyn Amateur Cine Club, ACL, a demonstration of various titling techniques was staged at a recent session of the New York Cine and Camera Club of the Deaf, ACL. Mr. Benjamin also showed his prize winning films, *Fantasy in Toyland*, *How Green is the Earth* and *Hubby Finds a Hobby*.

N. Y. 8 program A diversified evening of entertainment and instruction was offered the pre-holiday gathering of the New York City 8mm. Motion Picture Club. The program opened with a demonstration of Movievox, synchronized wire recorder outfit, by represen-

Dr. Rudolph Van Gelder



BERGEN COUNTY, N. J., club members receive thanks from W. Caldwell, center, for cancer film. Seen (l. to r.) are R. Mielbrecht, ACL, W. Messner, ACL, cancer secretary Helen Armstrong and Cy Jenkins, ACL.

tatives of the manufacturer, Wells Movie Products. This was followed by the screening of the new ACL color leader, presented by J. F. Hollywood, FACL. An overseas guest in the person of Hans Koenen, of Rotterdam, Holland, projected his black and white film of the coronation ceremonies that took place last year in Holland. Other films shown were *Fiesta in Santa Fe*, by Bernie E. Cawley, of Denver, and *Erinnerungen*, by Ernst Wildi, of Switzerland.

Parkchester awards The annual Christmas party of the Parkchester (N.Y.) Cinema Club, ACL, held at the Park House Restaurant, was the scene of the presentation of the club's Hollywood-type Oscars to 1949 contest winners. The engraved bronze images went to Martin Weledniger, for *Birth of a Shutterbug*, and Leo Charwat, for *Mexico*, winners, respectively, in the 8mm. and 16mm. classes.

Vailsburg A program of six films was offered members and guests of the Vailsburg Cine Club, ACL, of Newark, N. J., at its annual open house held before Christmas. The films shown were *Doghhouse Blues*, by Earl Sparks, ACL; *The Unexpected*, by Ernest H. Kremer, ACL, both borrowed from the ACL Club Library; *It Could Happen To You*, 1948 club production; *A Christmas Fantasy*, by Tom Gray, ACL; *Homework*, by club president Ted Kerekes, and *A Winter Night's Dream*, by Jean Schweizer. All films were screened with magnetic wire recordings. The show was staged at the club headquarters, the Ivy Street School in Newark.

L. A. elects Destiny of the Los Angeles Cinema Club for 1950 will be in the hands of its newly chosen president, Charles M. Peters, vicepresident Maury Kains, ACL, and secretary Marcus I. Russek. Herbert E. H. Linden is treasurer. Officers were installed recently at the annual dinner meeting held in the Los Angeles Breakfast Club.

Hunt for human interest!

[Continued from page 51]

picture the native way of living. For we had explained to him that our interest in his people was not to ridicule their habits and customs; we sought only to show sincerely to our friends back home how his people lived.

This is very important, for some guides have seemed to resent our quest for good native shots. Our Hawaiian friend, although an American college graduate, was of Chinese-Hawaiian ancestry. Always willing to aid us in filming other mixed Hawaiian nationalities, he balked at all our efforts to document the Chinese-Hawaiians.

With or without a guide, the travel filmer should keep in mind the expression, "people have more fun than anyone." Human interest is the key. Markets, wharves, fishing villages, native picnic grounds—wherever the multitude gathers—there will be the fine movie shots. But go there in a small group—or better still, alone. A large conducted group will bother both your subjects and yourself. Even alone it will not always be possible to get your sequences without trouble. But a ready camera, a still more ready smile, and sometimes a ready tip will get the pictures.

Avoiding the obvious is, I think, another secret of travel filming success. In Mexico City, for example, everyone goes to Chapultepec Park on Sunday to see the *charros*, brilliantly costumed gentlemen cowboys, strut their stuff. But our notes took us also to Rancho de Charro, where other *charros*, not so elegantly dressed, performed real feats of horsemanship.

Also, I have learned never to pass up a shot of some action because you think you will get a better chance at it later. Frequently "later" never comes. I have missed many a lively subject because I wasn't satisfied with its first example, only to find that later examples were still less good—or did not exist at all.

On the other hand sometimes persistence is needed. Don't be discouraged if you fail a shot the first time out. One of my Hawaiian notes called for a Chinese truck gardener working with his water buffalo. I found one at last outside of Honolulu, but master and beast were both camera shy. Five times I tried for them and five times I failed. Finally came the day of our departure. We were to sail at noon. Early that morning I slipped away with my son for one last try. "You take it, Bill; they won't suspect you. Use the telephoto."

It worked. Bill got some excellent shots before the camera was discovered, and we were ready to sail at noon. Once more, advance planning had captured the human side of native life.

Miami amateurs defeat union bill curbing film projection

LED by Dr. J. M. Girard, ACL, president of Miami Movie Makers Club, ACL, and vigorously supported by Ralph E. Gray, FACL, a director of the Amateur Cinema League, personal filmers in Miami, Fla., defeated early last month a proposed city ordinance which would have limited the projection of motion pictures. It was the third time within a year that such a bill had been presented before the Miami City Commission.

The proposed ordinance was sponsored by members of the local motion picture projectionists' union (IATSE—International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators) and WOTEMCO Theatres, a local chain of theatrical exhibitors. The ordinance read in part:

SECTION 1: *With the exceptions hereinafter provided, no motion picture films or motion picture performances shall be exhibited, displayed, run or shown in the City of Miami in any place except in a licensed motion picture theatre constructed as a theatre, or in a Group A, Group B or Group C building, as said buildings are defined in the Building Code of the City of Miami.*

SECTION 3: *The provisions of this ordinance shall apply whether admission is charged or whether admission is not charged.*

The ordinance then listed a series of sweeping exceptions to its regulations, as follows:

SECTION 4: *The provisions of this ordinance shall not apply to schools,*

churches, museums, armories, libraries, hospitals, sanitariums, orphanages, nurseries, penal institutions and asylums, nor to the private exhibition of motion picture films in private dwellings, etc.

The fire hazard of all motion picture projection was the reason claimed by the union operators for passage of the proposed bill. In their argument they even attributed the late Hotel Wynecote fire, in Atlanta, Ga., to someone having "sneaked in a 16mm. projector." Mr. Gray dramatically scotched this claim by physically demonstrating before Mayor William Wolfarth and members of the City Commission that, when apart from live flame, amateur (acetate base) movie film *cannot* burn.

Official definitions of acetate base film as "non-inflammable" and "safety film," supplied by Amateur Cinema League headquarters from rulings of the United States Post Office, the Underwriters Laboratories, Inc., the National Board of Fire Underwriters and the American Standards Association, also were put in evidence by the Miami Movie Makers.

After an hour and a half of stormy debate, the proposed ordinance was rejected by the City Commissioners. Legislation already in force on the city's books, they said, adequately protected the public from the fire hazards of nitrate base, theatrical film projection. Any further regulations, as proposed by the union operators, were unnecessary, unwarranted and—despite the sweeping exceptions—could lead to an invasion of personal freedom.

Movies in color: 3

[Continued from page 62]

TO COMPENSATE OR NOT

It should be kept in mind when using an incident light meter that the meter is calibrated so as to reproduce flesh tones accurately. Therefore, use of the stop indicated by the meter is advisable whenever persons appear in the scene, regardless of the compensation for light-colored or dark-colored objects otherwise suggested.

When taking a reading of distant scenes outdoors, such as landscapes or mountains, it is recommended that slightly less exposure be given to the film than is indicated by the incident light meter. To arrive at the proper compensation in exposure, a reading should be taken with the meter pointed toward the camera and a second reading made with the meter pointed at the sky. These are averaged and an exposure half way between is given.

READING FOR BACK LIGHT

When it comes to calculating the proper exposure for a back lighted scene, the cameraman must be the monitor of his meter, regardless of which type is used. Both instruments provide a reading automatically which is correct for fully lighted subjects. But meters do not know when a subject is back lighted. You do, and so you must make some adjustments.

Let us suppose that you are taking a picture of a girl in bright sunshine and that you wish to take advantage of the pleasing effects of back lighting for this particular scene. To the eye, the slanting sunshine outlines the head and shoulders of the girl strikingly, but her face and other details of the figure are in shadow.

With the *reflected light* meter you would take a reading of the shadow side of the subject, taking care that rays from the sun or from other objects are excluded. With the incident light meter, you would simply point the

Mono-Color!

SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)

3 UNIQUE FILMS
for all double 8mm, single 8mm, and 16mm cameras...

All 3 feature

- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!

ASK FOR MONO-COLOR AT YOUR DEALER'S

Available in...
• 8mm (DOUBLE & SINGLE)
• 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ESO-S, INC., 47th & HOLLY, KANSAS CITY 2, MO.

**DISTINCTIVE EXPERT
TITLES and EDITING**

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

**APPROVED NEW LIST
ON REQUEST!**

Add these unusual films to your home movie library now! 100 ft. releases 8mm \$5.50; 16mm \$6.00, available with sound.

TASCO SUPPLY CO.
P. O. BOX 6, NORTH STATION
PROVIDENCE, R. I.

UHLER CUSTOM BUILT **CINE MACHINERY** DETROIT U.S.A.

MOTION PICTURE PRINTERS 8MM
16MM CONTINUOUS — REDUCTION
Send for Descriptive Literature

UHLER Cine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

IT CAN HAPPEN HERE

THE dramatic defeat by Miami (Fla.) movie makers of a union-sponsored ordinance to control all motion picture projection in the city should be a clarion warning to amateur filmers everywhere.

Urged by the projectionists' union as protecting the public against fire hazard, the bill was as ridiculous as it was unwarranted. In every community in the world large enough to show motion pictures theatrically, there already exists civic legislation which does protect the public from the hazards of 35mm. nitrate-base film. With acetate-base film (all 8mm. and 16mm. stock) there is no fire hazard. Therefore no further legislation is needed to control its use.

Any person or pressure group which urges such legislation does so with selfish and personal, not public, interests in mind. Amateur filmers should not be lulled or misled by the sop of sweeping exceptions in-

cluded in the Miami bill. For its union sponsors to propose them was as presumptuous as it was unnecessary. This is, we are informed, the *third such ordinance within a year* to be urged by the local union before the Miami City Commission. In the next one, perhaps, or in the bill proposed to *your* city government, there may be no exceptions.

Amateur filmers *can* defeat these pressure-group invasions of personal freedom. They cannot do so, however, individually and without organization. As in Miami, they can do so only by being on the alert, and by reporting immediately any such activity to the Amateur Cinema League. We have successfully led the opposition to many such efforts in the past. Whenever the freedom of amateur filming is at stake, we shall continue to do so in the future.

Remember, *it can happen here.*

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

John V. Honsen, <i>President</i>	Joseph J. Horley, <i>Vice President</i>
Ethelbert Worfield, <i>Treasurer</i>	James W. Moore, <i>Managing Director</i>
C. R. Dooley	Harold E. B. Speight
Ralph E. Groy	Stephen F. Voorhees
H. Earl Hoover	Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

photosphere of the instrument at the camera, from subject viewpoint, allowing the sun's rays to fall upon the photosphere from the rear.

Under such circumstances, both meters would give you about the same reading. But if you were to expose the film as indicated by either meter, the shadow side of the subject would be reproduced as brightly as if it were in direct sunshine, or approximately so. In any case, the effect of back lighting would be washed out.

A suggestion would be to give one full stop less than indicated by your meter under such circumstances, so that the shadow would then reproduce as a *shadow*. Later, you could study the picture on the screen and decide to give more or less correction depending upon your personal taste in the matter.

EFFECT OF SUBJECT CONTRAST

Color film will reproduce contrasting subjects satisfactorily within certain limits. Extremely light-colored and very dark-colored objects in the same scene will be reproduced fairly well if the contrast range does not exceed 1:16. This means that the brightest object must not be more than sixteen times brighter than the darkest object. With the lens diaphragm set for medium toned objects (in this case, objects whose color is midway between

the *extremes* included in the scene), then the entire range of contrasts (from 1 to 16) will be reproduced pleasingly on the screen.

If this ratio is exceeded in, for example, a scene outdoors where contrasts of 1:30 are often encountered, then the principal objects in the scene are favored and an exposure given which will reproduce those objects satisfactorily.

EFFECT OF LIGHTING CONTRAST

Contrasty lighting will further aggravate subject contrast, because objects in shaded areas naturally reflect less light than do objects which are fully illuminated. Therefore, it will be seen that with color film light should be projected into shaded areas; if that is impossible, a camera viewpoint should then be chosen which will make the details in the shadow area unimportant. In other words, simply do not photograph scenes with color film if there are important objects in both the highlighted and shaded areas. Such a scene would be a group of people, some of whom are in sunshine, others in shadow. Under these conditions, the results are certain to be disappointing.

Sometimes control over the lighting arrangement can be exercised—such as using a reflector to lighten the shadow

side of a sunlit subject in making a closeup, or when working indoors with several movie lights. At such times, the main light is supplemented by a so called fill-in light on the other side of the subject. It is generally conceded that the light reaching the subject from the fill-in light should be at least one quarter as bright as the highlighted side, or create a ratio of 1:4.

Where harsh subject contrasts are encountered in a scene, exposure latitude is reduced to the minimum—and only one diaphragm stop will give a satisfactory exposure. If this exposure is increased or decreased, then the light colored objects will be washed out or the dark colored objects will be reproduced too dark, as the case may be.

On the other hand, if a narrow range of contrasts is encountered—such as in yachting scenes on a gray day, when subject contrasts may not exceed 1:4—the scene will be reproduced quite satisfactorily even if a variant of two full stops either way from the correct stop is used. For this reason it can be said that the exposure latitude of color film depends somewhat upon subject contrast.

(Movies in Color: 4, a complete survey of exposure and lighting techniques indoors, will follow in March.—The Editors.)

100,000 MOVIE MAKERS HELPED WRITE THIS GUIDE TO MAKING BETTER MOVIES

THE ACL MOVIE BOOK

Out of the rich experience of helpful advice to movie makers all over the world for over twenty-three years, the Amateur Cinema League has written this 311 page book—with over 100 illustrations and diagrams—crammed full of information on every phase of movie making. ALL the up-to-date theory and practice of the amateur movie world, in simple, easy to read language, are yours within its handy, flexible-stock covers. You'll save its price many times over in better exposed, better produced movies you'll be proud of. \$3.00

READ THE COMPLETE TABLE OF CONTENTS

WHAT IS A MOVIE?—A fundamental discussion of films and filming.

WHAT MAKES A MOVIE?—The basic principles of the motion picture; scene, sequence and camera viewpoint.

A MOVIE'S CHIEF TOOLS—Essentials of your camera, film and projector.

BASIC CAMERA TECHNIQUE—The practical problems of exposure, focus, scene length and camera handling.

FILM PLANS AND SCRIPTS—How to develop any film theme in easy and entertaining continuity.

AROUND THE YARD MOVIES—Family films come first from the camera of every home movie maker.

WE NEED MORE MOVIE TOOLS—How to use accessory lenses, filters, tripod, exposure meter and the advanced camera.

THE CAMERA STEPS OUT—Pictures of picnics, holidays, games and outdoor sports.

THE CAMERA SEES THE WORLD—Planning and producing the travel film, by auto, train, plane or ship.

FILMING PUBLIC EVENTS—What makes a movie of a parade or pageant, a football game or a county fair.

MAKING READY TO PROJECT—The tools and techniques of editing, splicing, title writing and title making.

PROJECTION—Placing the projector, screen and audience; use of narrative and music.

FILMING INDOORS—The equipment, principles and practice of interior lighting and exposure.

THE CAMERA DECEIVES—Simple and advanced camera tricks; reverse motion, stop camera, movies in a mirror, animation, miniatures, double exposures and time lapse.

THINGS FAR AND NEAR—Using the telephoto lens, and other methods of closeup movie making.

BETTER METHODS OF EXPRESSION—Creating and using basic film effects; the fade, lap dissolve, wipe off, moving camera, montage editing and composition.

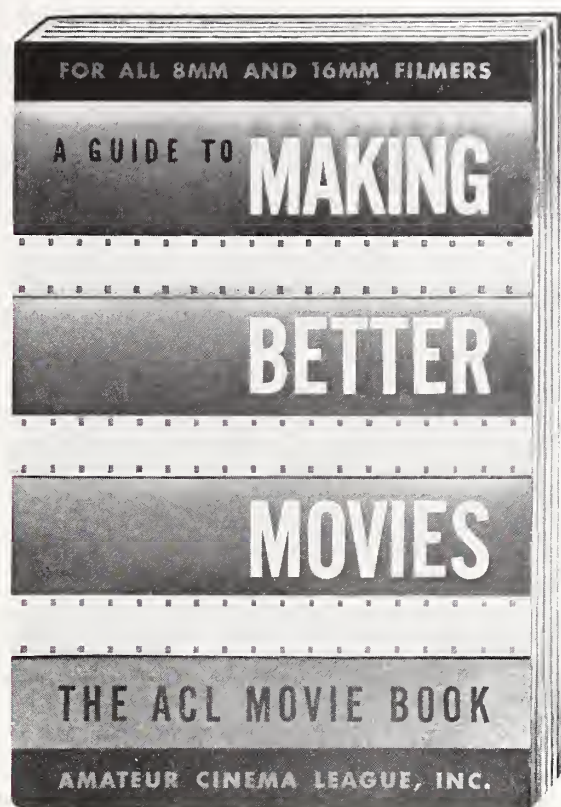
MOVIES IN COLOR—Complete characteristics of Kodachrome and Ansco Color; exposing color film indoors and out; filters for color; subject matter and lighting contrasts.

SOUND WITH FILMS—Use of narrative, music and sound effects, on disc or sound tracks.

SPECIAL PURPOSE FILMS—Personal films in business, teaching, science and the church; the film story and the documentary.

PROFITS FROM YOUR MOVIES—How competent amateur filmmakers help pay the freight.

THE MOVIE SHOPPER—Eight or Sixteen? Buying used equipment; accessories and services.



TWO WAYS TO GET THIS BOOK

Order from your favorite book store, photographic dealer, or direct from the publishers.

OR If you join The Amateur Cinema League, the book is yours **FREE**, plus all the League Services, plus **MOVIE MAKERS** Magazine for one year, for only \$6.00. Use **EITHER** coupon below! **DO IT NOW!**

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

2-50

Please send me _____ copies of The ACL MOVIE BOOK. I enclose remittance for \$3.00 each, made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

2-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

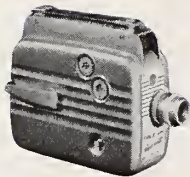
THE WORLD'S
MOST VERSATILE
16MM. MOTION
PICTURE CAMERA



Cine-Kodak Special II Camera

Cine-Kodak Reliant Camera, \$79

"Economy Eight" with luxury features. Loads easily—no sprockets to thread—with low-cost 8mm. film in rolls. Pre-focused $f/2.7$ lens. (With focusing $f/1.9$ lens, \$97.50.) Both models take accessory telephoto.



Cine-Kodak Magazine 8 Camera

Kodak's deluxe "Eight" with the handiest, quickest loading ever devised—just slip in a magazine of film. Fullst 8mm. filming range... plus acceptance of precision accessories. With $f/1.9$ focusing lens, \$147.50.



Cine-Kodak Magazine 16 Camera

The 16mm. counterpart of the "Magazine 8," it makes bigger movies that you can show in auditoriums as well as at home—screenings up to 12 feet in width. With $f/1.9$ highest-quality "Ektar" Lens, \$175.



Superb 16mm. camera with the capacity for precision movie making built into the basic model. Every control you'll need to film such advanced effects as multiple exposures, mask shots, fades, dissolves, and animations is an integral part of the camera itself.

Although unique among all motion picture cameras in its truly remarkable versatility, the "Special II" retains much of the simplicity... all of the filming economy... of home movie cameras. And shares with other Cine-Kodak Cameras the heritage of precision manufacture by Kodak.

Cine-Kodak Special II Camera is supplied with either a 100- or 200-foot interchangeable film chamber... and either of two Kodak Cine Ektar Lenses, $f/1.9$ or $f/1.4$, both members of the superb series of lenses that are the finest ever made for 16mm. movie cameras. Depending on lens and chamber selection, prices are from \$898.50 to \$1125.

Eastman Kodak Company, Rochester 4, N. Y.

All prices include Federal Tax

Kodak
TRADE-MARK

MAR 20 1950

©C1B 237233

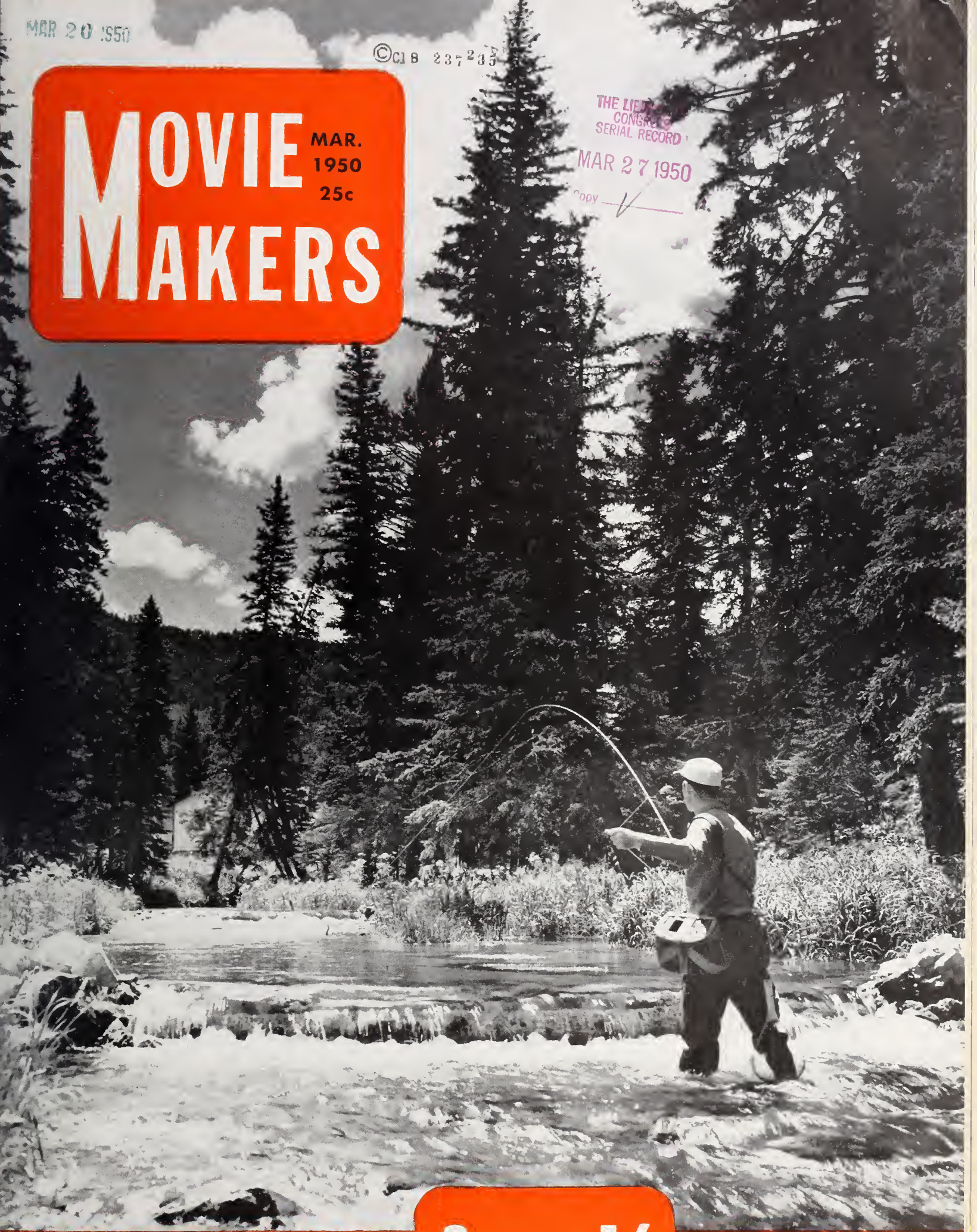
MOVIE MAKERS

MAR.
1950
25c

THE LIEBOWITZ
CONGRATULATIONS
SERIAL RECORD

MAR 27 1950

Copy ✓



THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

SIMPLE DISSOLVES • USING EXPOSURE METERS • SUPER-TELEPHOTOS

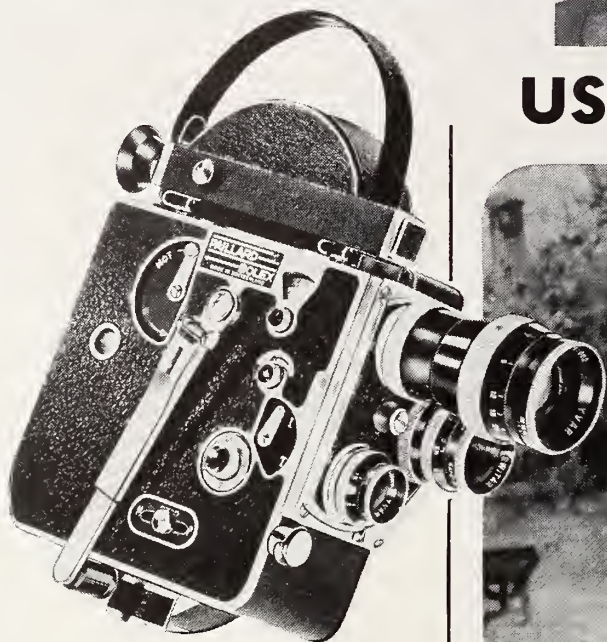
★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Lionel Lindon



Cinematographer† on "GOING MY WAY"
which won Seven Academy Awards,

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera... and at no increase in price! Available for older H model cameras, \$43.41, Fed. tax. inc.



Here's why LIONEL LINDON Prefers the Bolex H-16

★ New Bolex Eye-Level Focus ★ Automatic Threading ★ 3-Lens Turret Head ★ Tri-focal Tubular Viewfinder ★ Porallax Correction Down to 18 Inches ★ Focal-Plane Type Shutter 190° ★ Needs Oiling Only Once in Three Years ★ Frame Counter Adds and Subtracts ★ Cable Release Can Be Used ★ Audible Footage Indicator ★ Footage Counter Automatically Returns to Zero ★ Variable Speeds from 8 to 64 Frames Per Second ★ Camera Can Be Motor Driven ★ Hand Crank Operation 100 Feet Forward or Reverse ★ Comerco Can Be Used for Printing ★ Single Frame Exposures 1/20 sec. to 1/25 sec. ★ Time Exposure ★ Single Clow Operation Adaptable to Sound Film.

*The Heart of a Perfect Picture is a KERN-PAILLARD LENS



Standard of Quality and Precision the world over. Kern-Paillard Lenses are computed, designed and constructed by Swiss Precision craftsmen... there is nothing finer in the Home Movie field.

FOR THE BOLEX H-16

Switar 1" f/1.4 \$183.75
Pizar 1" f/1.5 97.00
Yvar 15mm f/2.8 78.75
Yvar 3" f/2.5 128.34

FOR THE BOLEX H-8

Switar 1/2" f/1.5 \$160.42
Yvar 25mm f/2.5 68.25
Yvar 36mm f/2.8 89.54

Every Kern-Paillard lens is in focusing-mount, fully color-corrected, specially coated.

(Lens prices include Fed. tax)



Enlargements from Bolex 16mm movie frames shot by Lionel Lindon. Such fine enlargements are possible—even on paper—because the exclusive shutter mechanism of the Bolex, in combination with its Kern-Paillard* Lenses, gives perfect registration of the image on the film—in color or black and white.

†Watch for Lionel Lindon's latest great cinematic achievement, George Pal's technicolor production, "DESTINATION MOON."



The BOLEX H-16 Less Lens, \$282.50 (no Fed. tax)

THE superb skill of Swiss Precision Craftsmen is responsible for creating, in the Bolex Model H Cameras, an instrument that gives professional results to the amateur with the ease of operation demanded for Home Movies.

Before you buy any camera, you owe it to yourself to check the exclusive and dependable advantages that Bolex gives

you. See the Bolex at your Camera Shop. Handle it, sight it, note its "gadget-less" operation. Let your dealer show you how to obtain "professional effects"—without adding expensive gadgets—and with absolute ease!

The Bolex Model H Camera is available for either 16mm or 8mm film size—exactly the same camera in every detail.



MOTION
PICTURE
CAMERAS

PAILLARD PRODUCTS, INC.
265 MADISON AVE., NEW YORK 16, N. Y.

Bolex Cameras are sold and serviced through leading camera dealers everywhere.

MM-350

PAILLARD PRODUCTS, INC.,
265 Madison Avenue, New York 16, N. Y.

Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

Name _____
Address _____
City _____
State _____



Waiting for your ship to come in?

Photography is simply writing with light. Sounds easy, doesn't it?

It is, and it *isn't*. And if you're still waiting for your "ship to come in"—clear, well-exposed, razor-sharp screen images, regardless of light conditions—Ansco Triple S Pan is the superlative answer.

With this super-fast film in your camera you're ready for *anything*. Indoors or out, its speed allows you to stop down for extra depth of field. This means you can keep your subject, the foreground and background, *all* in sharper focus.

Even with the poorest light, Triple S Pan gives you surprising performance. You can use less artificial lighting or move your lights farther back. Result: less glare—which means your subject is more relaxed, less likely to squint.

Add to this, Triple S Pan's long, smooth gradation scale—its wider latitude—and you can't help having movies with that fresh, professional, complimentary look! **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

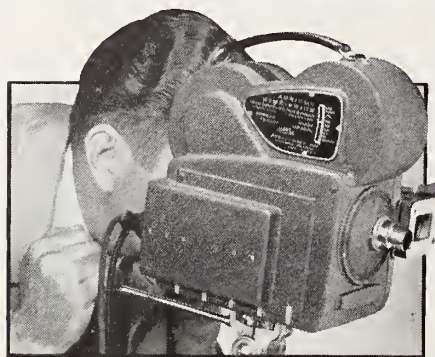
ASK FOR *Ansco* 8 AND 16mm TRIPLE S PAN FILM

NOW

SHOOT IT IN SOUND!
with the ALL-NEW

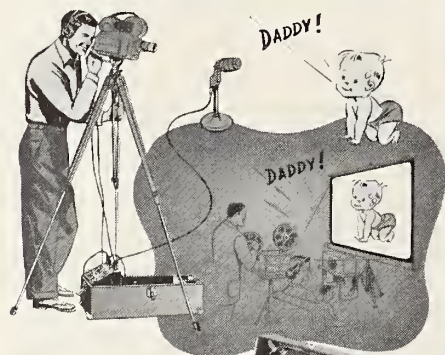
AURICON Cine-Voice

**16 mm SOUND-ON-FILM
HOME MOVIE CAMERA**



\$695⁰⁰ at your photo Dealer,
or write to us for free
descriptive Folder telling how to shoot
Home Movies with Hollywood style
sound-tracks, for exactly the same film
cost as silent movies! You can show
your own "Cine-Voice" talking pictures
on any make of 16 mm sound-on-
film projector.

Record SOUND-TRACK & Picture...
Project SOUND & Picture!



COMPLETE OUTFIT... \$695⁰⁰

Including "Cine-Voice" Sound Camera
with high fidelity Microphone, Amplifier,
Headphones, all Batteries and Tubes,
Carrying Case. Instructions. Camera
uses "C" Mount Lenses (not furnished)
same as most popular 16 mm Cameras.

RCA LICENSED **Auricon** Hollywood **GUARANTEED ONE YEAR**

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

**MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931**

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

**March
1950**

The reader writes	86
New ACL members	90
Closeups	Whot filmers ore doing 91
Exposure meters and how to use them	Charles H. Coles, ACL 93
Dissolves without a backwind	Glen H. Turner, ACL 94
Camera tricks a la carte	William L. Lucas 96
Simple split-screen effects	Jock E. Gieck 97
Try super-telephotos!	Irvin L. Oakes 98
The clinic	Aids for your filming 102
The noblest Roman	A picture story 103
Desert filming ways	Felix Zelenko 104
Movies in color: 4	106
News of the industry	Reports on products 107
Late releases	New 8mm. and 16mm. films 111
Clubs	People, plans ond programs 114
United we stand . . .	Editoriol 118

Cover photograph by Sid Glanzer

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 3. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEMpsstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

*It's
Terrific*

**OWN
CASTLE
FILMS'**
NEW COMEDY SENSATION!



IT'S A SMASH HIT!

FUN — THRILLS — SUSPENSE !

For every 8mm-16mm Projector Owner

W.C. FIELDS



IN
"HURRY, HURRY!"

Thrills, chills and hysteria in the maddest motorcar merrymaking ever screened! Fields thinks the lady, in a hurry to get to a maternity hospital, expects to be a patient! His driving gives a whole town gooseflesh and weak hearts! And you'll be limp with laughter after every screening! Own it!

New Castle Films you can own or give for Easter!

SPECTACULAR WINTER SPORTS!

**SNOW
SPEED**



Thrilling action for all winter sports fans! Breathtaking flights by daring ski jumpers—express-speed sailing on frozen lake—bobsleds rocketing down icy "runs"! A thrill a second! Own it!

ROMANCE OF THE SPANISH MAIN!

**CARIBBEAN
HOLIDAY**

Grenada, Martinique, Trinidad, Tabago—all the historic and romantic gems in the necklace of colorful islands encircling the Caribbean are seen in this interest-packed film—a southern cruise on your own screen!



FOR SOUND PROJECTOR OWNERS

EGG CRACKER SUITE

A Walter Lantz cartoon with funny bunnies and Easter eggs!
One reel — only \$17.50

AVE MARIA

Sung by the lovely Deanna Durbin!
The perfect "Trailer" for Easter.
Only \$5.00

FREE to all projector owners!
Send coupon **TODAY!**

All Castle Films are Available at these **LOW PRICES:**

8 mm

Headline\$1.75
Complete\$5.50

16 mm

Headline\$2.75
Complete\$8.75
Sound\$17.50

CASTLE FILMS

PRODUCED BY UNITED WORLD FILMS INC.

1445 PARK AVE. NEW YORK 29 542 S. DEARBORN ST. CHICAGO 5 604 MONTGOMERY ST. SAN FRANCISCO 11



Castle Films
1445 Park Avenue, New York 29, N.Y.

M-3

Send CASTLE FILMS' NEW, EXCITING, 1950 HOME MOVIE CATALOGUE, profusely illustrated, describing wide variety of professionally produced home movies for every occasion, many never before available.

Name

Street

City & State

FOR THE FIRST TIME IN HOME MOVIE HISTORY!

Not Just "New Releases"! Or "New Films"!

2 NEW PRODUCTIONS By Gene Autry! WORLD'S GREATEST COWBOY

GENE'S GREATEST
ADVENTURE OF THE
EXCITING NEW WEST!



See Gene bottle
crooked lund shorks,
who stir up trouble
between ranchers and Indians.

Gene AUTRY

and CHAMPION, World's Wonder Horse
in **INDIAN UPRISING**

with
JEAN HEATHER CAROL THURSTON
RALPH MORGAN MARK DANIELS

GENE RIDES HERD
ON A MYSTERY KILLER!
IT'S HIS WILDEST MANHUNT!

Thrilling pursuits!
Sloshing fists!



Gene hits the trail,
after his best friend
is ruthlessly murdered!

GENE AUTRY ★ BARBARA BRITTON in **LOADED GUNS**

with
CHILL WILLS JACK HOLT RUSSELL ARMS ROBERT SHAYNE
and CHAMPION, World's Wonder Horse

**ORDER AT OUR NEW LOW PRICES
And Get AUTRY Autographed Photo FREE!**

If dealer can't supply, use this convenient order form.

HOLLYWOOD FILM ENTERPRISES, INC. 6060 - z Sunset Blvd., Hollywood 28, Calif.					
All Footages Approximate	8mm 50' \$1.75	8mm 200' \$4.25	16mm 50' \$1.75	16mm 100' \$2.75	16mm 400' \$17.50
LOADED GUNS	7041a	646c	3163a	7041a	646c 801 SOUND
INDIAN UPRISING	7043a	647c	3164a	7043a	647c 802 SOUND

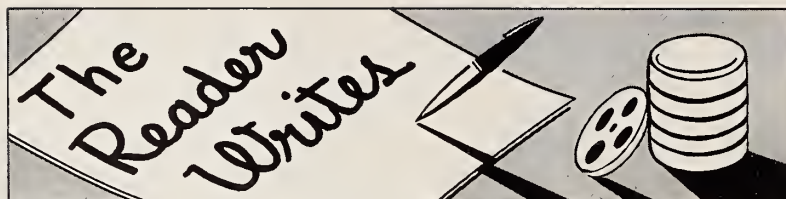
Send FREE Catalog ☐ Remittance Enclosed ☐ Ship C.O.D. ☐

NAME _____

ADDRESS _____

CITY _____ STATE _____

My Projector Size Is ☐ 8MM ☐ 16MM ☐ 16MM SOUND



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

BANDED TOGETHER

DEAR ACL: The news item in February MOVIE MAKERS about the defeat of a proposed ordinance in the City of Miami which would have limited the projection of all motion pictures is one more example of how we must fight continually to maintain our rights—and how effective that fight is when we are banded together in a world wide organization like the Amateur Cinema League.

By contrast in the same issue, I read where some amateur said that unless he got more for his \$3.00 the coming year than he did the last, he was going to subscribe to the magazine only and to heck with the League. He got many times his three dollars' worth at Miami alone, if he would only stop to think about it. And Miami is only one instance of many where the ACL has gone to bat for the amateur and kept his hobby free!

AL MORTON, FACL
Salt Lake City, Utah.

HE'LL BE SOLD . . .

DEAR MR. MOORE: So it's to heck with the League, is it? Mr. Brooke's letter in February MOVIE MAKERS disturbs me. For, if he consults the experienced League staff (there's no limit, of course, on the number of times) on a technical problem, on continuity and film planning, on reviewing his films and getting constructive suggestions for their betterment, he'll be as sold on League membership as all of us are.

We should all be thankful that such an association of amateur filmmakers exists. We should take advantage of its services as we need them, and give to it not only in membership fees but in constructive suggestions as well.

VICTOR ANCONA, ACL
New York City

AND BUT FREE!

DEAR SIR: I am wondering whether Mr. Brooke has ever availed himself of the many services which the ACL offers members—and but free!

Recently I had occasion to show a film in New York City, and I wrote the League to say that I would probably drop in to say "Hello" during this visit. Without requesting the favor, I was

offered the use of the League's projection room, which you can bet I took advantage of. Need I state that I consider this service worth many times more than the yearly membership dues in ACL?

WILLIAM A. THOMAS, ACL
Buffalo, N. Y.

I'LL TELL 'EM

DEAR SIR: If any person wants to know what advantages there are in being a member of the ACL, let me know. I'll tell 'em. The League's cooperation with me personally and with the Fond Du Lac Movie Makers has been wonderful, and I and many other amateurs appreciate it.

GILBERT GIEBEL, ACL
Program Chairman
Fond Du Lac Movie Makers
Fond Du Lac, Wisc.

VALUE OF UNITY

GENTLEMEN: In *The Reader Writes* column for February, Joseph A. Wagner, ACL, voices my chief reason for being a member of ACL—namely the value of unity and organization.

I have received many benefits by belonging to the League. But in unity there is strength. And for this reason alone a League membership is the cheapest insurance any movie maker can buy to insure his being able to carry on his hobby unmolested.

ARTHUR H. ELLIOTT, ACL
Forest Park, Ill.

FEEL LIKE THE BANANA

DEAR ACL: It was quite interesting to read an item in *The Reader Writes* and then turn to page 77 of February MOVIE MAKERS and read of the recent defeat of that union bill in Miami. In my opinion, the League's defeat of this bill is a splendid answer to Mr. Brooke in his assertion that membership in the ACL is of no value.

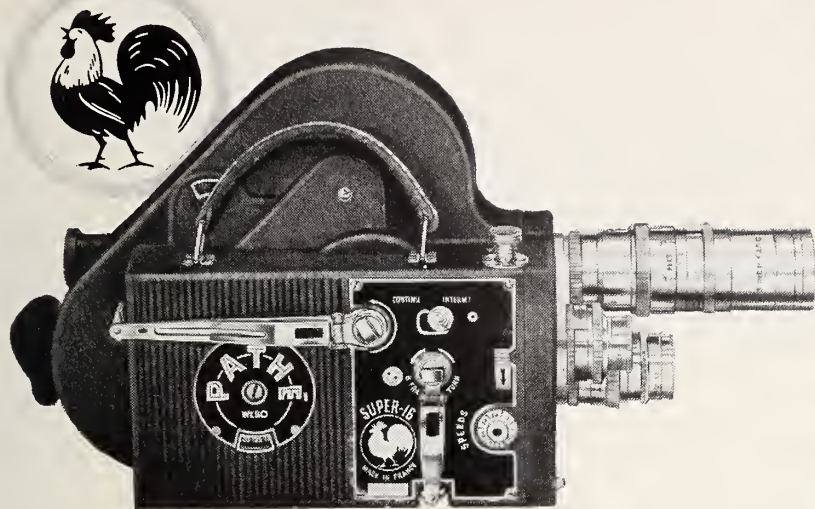
Matter of fact, in belonging to the ACL I feel like the banana. Once you get away from the "bunch," you always get skinned.

MARKLEY L. PEPPER, ACL
Denver, Colo.

Quite a number of other people, over the years, have expressed themselves on the value of unity—or "sticking by the bunch." We have made a partial roundup of them on page 118.

HAS SINGLE-FRAMED SUNSETS

DEAR MOVIE MAKERS: In the letter column of a recent issue a fellow member wants to know if anyone has tried



*Truly a Great Camera...A Constant
Pleasure to Own and Operate!*

PATHÉ SUPER 16

**The Complete 16mm Camera for Professionals
and the Professionally-Minded Amateur....**



Featuring the Exclusive PATHÉ FULL FRAME FOLLOW FOCUS

Imagine looking directly through the lens in use all during your filming! Yes, that's what we mean by the Pathé Full Frame Follow Focus. The exact limits of the field of any lens in use are seen without the necessity of any manual correction or parallax compensation. **THERE IS NO**

PARALLAX. Not only is the exact field seen perfectly, but you also know whether the scene is being registered in sharp focus. When you look through the full frame finder you are looking through the lens that is **IN THE TAKING POSITION.** This is not merely a ground glass focusing device, it is a continuous full frame focuser...A PATHÉ EXCLUSIVE FEATURE!

COMPARE THESE PATHÉ FEATURES WITH ANY 16mm MOTION PICTURE CAMERA AT ANY PRICE!

- ★ **Variable Shutter**—A totally closing variable shutter enabling you to make fades and lap dissolves without any additional accessories. Gives a variety of exposures at any given speed.
- ★ **Long Run Spring Motor**—30 feet of film to one winding. Almost 75% longer run with one winding. Takes 50' and 100' spools.
- ★ **Extra Light Weight**—Weighs less than five pounds. Compact, rugged—for easy hand operation. Lightest camera in its class.
- ★ **Built-in Hand Crank**—A built-in mechanism always at your fingertips for forward and reverse action and additional professional effects.
- ★ **Automatic Footage and Frame Counters**—These counters, an integral part of the camera, add and subtract with extreme accuracy. The frame counter is used in conjunction with the Variable Shutter to effect smooth scene transitions.
- ★ **Speeds to 80 Frames Per Second**—Speeds of 8-16-24-32-64 and incorporating the exclusive Pathé 80 frame feature for extreme slow motion. With the Pathé patented governor you are certain of exact speed to the last frame of any sequence.
- ★ **Tri-Lens Turret**—An exclusively designed three lens "C" mount turret. Any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret.
- ★ **Single Frame Device**—Still pictures for animation and stop motion...either instantaneous or time exposures. Special locking device prevents accidental exposure.
- ★ **Optical Viewfinder**—A perfectly corrected built-in optical viewfinder for the normal and telephoto lenses.

ONLY \$395.00 (LESS LENS) — NO TAX
At Your Dealer's or Write for Literature

How to become an EXPOSURE EXPERT In One Quick Lesson

WITH THE EXCLUSIVE PHOTOSPHERE*
AND SWIVEL HEAD



Get Yourself A NORWOOD Director INCIDENT LIGHT EXPOSURE METER

The Norwood Director, with the patented, 3-dimensional Photosphere, determines exposure the modern way — by integrating and measuring all the INCIDENT LIGHT falling on the subject. You waste no time, you waste no film, you waste no scenes. You get what you want when you want it — quickly, easily, PERFECTLY! Tens of thousands of photographers will use no other meter than the Norwood Director. For better work, for greater satisfaction, for more economy, you, too, should own this superb instrument.

Full Light Range...
from 2 to 30,000 candles

Swivel Top...
for easy, accurate readings

Versatile...
integrates light from any direction

Universal...
perfect for both still and movie work

Simplest...
just a fingertip setting, that's all

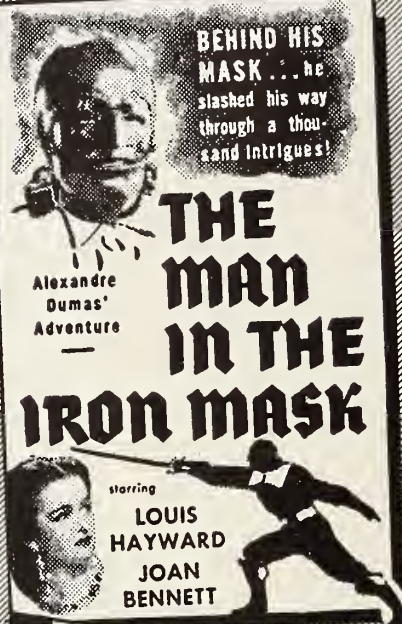
Ideal for Color...
saves film, saves scenes

Only \$32.03, including tax, complete with case. At Your Dealer's, or Write for FREE Booklet, "Correct Exposure Determination."

*Reg. U.S. Pat. Off.

DIRECTOR PRODUCTS CORPORATION • 521 FIFTH AVE., N. Y. 17, N. Y.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of **2 additional**
Major Company HITS
of the Edward Small Group



"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS

KIT CARSON

Jon Hall, Lynn Bari, Dana Andrews

THE CORSIAN BROTHERS

Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff

SHIRLEY TEMPLE as MISS ANNIE ROONEY

William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

JAMES FENIMORE COOPER'S LAST OF THE MOHICANS

Randolph Scott, Binnie Barnes, Henry Wilcoxon

FRIENDLY ENEMIES

Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

shots of sunsets using a single frame release.

I have just returned from a fourteen month trip in Arizona and New Mexico, where I made several such shots. They are *beautiful*! If Mr. Brockman wants any information on such shooting, I will be glad to hear from him.

ROBERT D. HESSON, ACL
107 Maple Street
Fairfax, Va.

EXPOSURE DATA WANTED

GENTLEMEN: My wife and I both enjoy MOVIE MAKERS very much, especially the articles in the last two months on the use of wide angle and telephoto lenses. We would be interested to see an article on exposure meter operation, especially how to get a reading on distant objects such as El Capitan, in Yosemite National Park.

FRED ROHLING, ACL
Kansas City, Kans.

Easiest way to calculate exposure on distant objects is to use the "gray card" system. For more on this and other meter matters, member Rohling may turn to page 93 in this issue.

EXPRESSED IT CLEARLY

DEAR MR. MOORE: Your reply in *The Reader Writes* to the query by Charles Benjamin, ACL, as to what makes a good amateur movie was masterly. I have heard and read many opinions on this subject, but never has anyone expressed it so clearly, so concisely and so beautifully.

SIDNEY MORITZ, ACL
New York City

INFORMATIVE AND INSPIRING

GENTLEMEN: Recently I have bought several issues of MOVIE MAKERS at the photographic store. I have enjoyed them so I honestly don't see how I got along without them. The articles are informative and inspiring. I have decided I would like to become a member of the Amateur Cinema League.

MRS. W. A. FURST, ACL
Cincinnati, Ohio

WIDE ANGLE STABILITY

DEAR MR. MOORE: Congratulations on the fine articles in recent MOVIE MAKERS on the different lenses, their uses and their advantages. May I add my paltry two cents worth to your complete coverage of the wide angle, my pet lens?

I think its greatest advantage can best be described as its "stability." In cross splicing scenes taken with tripod-mounted and hand-held cameras, I found the difference in steadiness and resultant clarity was astounding. Not wishing to abandon hand-held operation entirely, I theorized that if the telephoto exaggerates camera movement, the wide angle should minimize it.

I replaced the 25mm. lens on the



RALPH E. GRAY, ACL, left, League director, receives life membership scroll from Dr. A. Merritt Melvin, ACL, an officer of Miami Movie Makers Club, ACL, in honor of Gray's aid in recent Miami union-ordinance battle.

hand-held camera with a 15mm. w.a.. and the objectionable contrast between tripod and hand-held shooting has been eliminated.

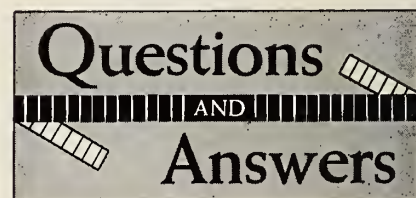
WILLIAM C. MCKELVY, ACL
Easton, Pa.

To charter member McKelvy, our sincere thanks for this sound and interesting addition to wide-angle lens lore.

MORE THAN WE EXPECTED

DEAR MR. CHARBONNEAU: I wish to extend to the Amateur Cinema League and yourself the appreciation of the Parkchester Cinema Club for the fine job you did for us in judging our recent movie contest. Your thorough and helpful criticism was more than we expected, knowing how busy you folks are at the ACL.

RAYMOND J. FITZGERALD
Program Chairman
Parkchester Cinema Club
Bronx, N.Y.C.



Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: Questions & Answers, c/o MOVIE MAKERS.

STATIC IN SPOOLING

DEAR SIR: For title making, I have been buying positive film in bulk and spooling it myself. But no matter how slowly I wind the film on the camera spool, I find it marked up with static tracings when it is developed. What can I do to stop this nuisance?

JERRY EARHARTT
Des Moines, Iowa

The static electricity is created by the relative dryness and coolness of the atmosphere. Try spooling your film in warmish, humid conditions, such as you can create by running the shower briefly in a closed bathroom.



NEVER BEFORE HAVE YOU SEEN A MOVIE CAMERA LIKE THE....

DeJUR
Citation
8mm
ROLL FILM
MOVIE CAMERA

at **69⁵⁰**
FED.
TAX
INCL.



Carrying cases
in various styles
from 7.50

Compare it with any camera at any price

You don't buy a camera every day. When you do you want the finest your money can buy. We claim there has never been a camera in the history of photography giving such exceptional value. But you be the judge of that. Examine each feature carefully. Compare it with any camera at any price. Then you'll know why a life-time of movie making pleasure will be yours with the DeJUR Citation...the camera that will give you pride in possession, and which is backed by a life-time guarantee.

Never have you seen features like these in a camera selling for less than \$100.

- Pull-Press-Click—new kind of simplified loading
- "No Jam" gate
- No sprockets
- Built-in simplified exposure guide
- New "Continuous Running" self-operating feature
- 4 speeds to 48 frames
- Long run motor
- Coated color-corrected click-stop f/2.5 lens

Write to Dept. F for illustrated descriptive folder:



DeJUR-AMSCO CORPORATION • Long Island City 1, N. Y. • Los Angeles 15, Calif.
MAKERS OF SCIENTIFIC PRECISION EQUIPMENT FOR MORE THAN A QUARTER OF A CENTURY

Now—
**SYNCHRONIZED
 SOUND FOR YOUR
 8 AND 16 M.M.
 HOME MOVIES**



with **MOVIEVOX**

**Now You Can Add Perfect "Lip-Sync" Sound
 to Home Movies Using Your Present Projector**

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Donald Beavis, *Los Angeles, Calif.*
 F. Bogdan, *Vancouver, Canada*
 Stanley C. Broome, *Nashville, Tenn.*
 Dr. Leonard E. Carr, *Kansas City, Mo.*
 Mrs. Carl Carter, *Duncan, Okla.*
 Chester M. Francis, *Ogden, Utah*
 H. Marvin Ginn, *Chicago, Ill.*
 Warren R. Goade, *Walla Walla, Wash.*
 Harold M. Kearns, *Arcola, Ill.*
 William Keir, *Plainfield, N. J.*
 Goldie Kiester, *Duncan, Okla.*
 Naylor C. Lee, *Berkeley, Calif.*
 Zane C. McCreary, *Pittsburgh, Pa.*
 Swen O. Nicholson, *Portland, Ore.*
 Walter Taylor, *North Branch, Mich.*
 Dr. Alfred L. Thelin, jr.,
Albuquerque, N. M.
 Jaime Varela, *Newton, Iowa*

Elmer R. Camp, *Twentynine Palms, Calif.*
 W. E. Cox, *Charleston, W. Va.*
 Obert Dahlen, *Rio, Wisc.*
 Dean C. Eger, jr., *Bronxville, N. Y.*
 Anton Janda, jr., *Cicero, Ill.*
 H. F. Knox, *San Francisco, Calif.*
 Carl Riste, *Minneapolis, Minn.*
 Gino Simonini, *Port Said, Egypt*
 R. F. Wickenhagen, *Gorinchem, Holland*

Sgt. E. J. Buxton, *Whitehorse, Canada*
 C. J. Del Cantaro, *New York City*
 Earl Fidler, *Cuyahoga Falls, Ohio*
 Gertrude Kooyman, *Willoughby, Ohio*
 F. McKenna, *Hollis, N. Y.*
 John B. Newlin, *Crawfordsville, Ind.*
 Dolores Pellarin, *St. Louis, Mo.*
 Warren Phipps, *New York City*
 Henry J. Sealey, M.D., *Dumont, N. J.*
 Lt. Col. Harold J. Crumly,
Albuquerque, N. M.
 Martha Rosche, *Milwaukee, Wisc.*
 Joseph Sikosky, jr., *Cleveland, Ohio*
 Robert Zillmer, *Milwaukee, Wisc.*

Charles H. Coles, *Richmond Hill, N. Y.*
 William Friedmann, *New York City*
 Merle H. House, *Roxana, Ill.*
 P. E. Joyce, *New York City*
 Frank C. Knudsen, *Danbury, Conn.*
 G. B. Lim, *Amoy, China*
 Oscar Powers, *New York City*

C. F. Ayres, *Cuyahoga Falls, Ohio*
 A. E. Carlson, *West Englewood, N. J.*
 Mrs. Charles Chipman, jr., *Easton, Pa.*
 Cine Club "Ical-Milano," *Milano, Italy*
 Walter Guenther, *Cleveland, Ohio*
 Arthur M. Iverson, *New York City*
 Robert E. LaVeine, *Burlington, Iowa*
 W. H. Marshall, *Aledo, Ill.*
 Dale A. Phillips, DAC, *San Francisco, Calif.*
 Michael A. Sorieri, *New Rochelle, N. Y.*
 W. P. Whitcomb, *Ogden, Utah*
 Louise L. Born, *Follett, Texas*
 D. Paul Fisher, *South Bend, Ind.*
 B. N. Lavender, M.D., *Albertville, Ala.*
 William Lucht, *Spokane, Wash.*
 John A. Pryor, *Temple City, Calif.*
 Charles A. Riggs, *Los Angeles, Calif.*
 G. J. Thompson, *Sacramento, Calif.*
 W. S. Crowell, *San Francisco, Calif.*
 Dr. Hubert A. Eaton, *Wilmington, N. C.*
 C. E. Garvey, *Syracuse, N. Y.*
 Virginia M. Tripp, *Flint, Mich.*

***VAPORATE LIVES ON!**

↓ LUCILE H. FLECK, Sole owner and president of VAPORATE Co. Inc., has become president of VACUUMATE Corp. and taken with her all personnel . . . and will continue with

↓ **Vacuumate Corp. acquired the assets, patents, trade-mark, good will of VapOrate Co. Inc. which is being dissolved.**

↓ *** THE SAME FACES**
 ↓ *** THE SAME PLACE**
 ↓ *** THE SAME EFFICIENT PERSONALIZED SERVICE**
 ↓ *** THE SAME SUPER VAPORATE FILM TREATMENT**

→ Your past patronage is appreciated. Vacuumate Corp. and Mrs. Fleck will be pleased to continue serving you.

VACUUMATE CORP., 446 W. 43rd ST., NEW YORK

*Reg. Trade-mark U. S. Pat. Off. May not be used except by Vacuumate Corp. and its licensees.

**8mm ARCO 16mm
 MOVIE FILM**

Order By Mail
 And Save!

FRESH BLACK & WHITE PAN FILM
 WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft.	4.80
16mm—Magazine—50 ft.	2.95
24 Hour Laboratory Processing Included	
B & W FILM PROCESSING—ANY BRAND	
8mm 25 ft. Double 8—60c.	
16mm 100 ft.—80c; 16mm 50 ft.—60c.	
B & W FILM DUPLICATING	
16mm to 8mm.....	6c per 16mm ft.
16mm to 16mm.....	4c per 16mm ft.
ARCO MOVIE FILMS, INC.	
Dept. 303, 8616 Fourth Ave., Brooklyn 9, N. Y.	

END

THE RALPH R. ENO CORP.
 826 W. 185 ST. • NEW YORK
 Send your film for free criticism or estimate.

Closeups—What filmers are doing

THE trek of League members to Europe this spring and summer will soon be under way. Mark Lansburgh, ACL, of Washington, D.C., has completed his plans for a motor trip through southern France, where he will expose approximately 4000 feet of film during the course of a two month stay. He and Mrs. Lansburgh plan to leave about the first of May, returning to Washington by the end of June.

ON one of his briefer jaunts, Cal Duncan, ACL, of Lee's Summit, Mo., paid us a recent visit en route to Hartford, Conn., where he was to screen his 1949 Ten Best winner, *Mexican Malarkey*. We have since heard, with no surprise, that Hartford Cinema Club members found the genial Mr. Duncan and his amusing travel reel as refreshing as we did.

Mexico being his favorite stamping ground (he manages four vacations a year), he promised to send us further evidence to sustain his claim that the amateur movie maker's paradise is south of the border.

TRAVEL NOTES: Edwin E. Connell, ACL, of Scranton, Pa., is making an air tour of South America, on which he plans to put his new Bell & Howell 70DA to good use . . . Th. R. Knudsen, ACL, of Los Angeles, is going on safari in Tanganyika, Africa. While the trip is primarily a hunting expedition, Mr. Knudsen hopes to bring back the story of the hunt on film . . . Willard Kamholz, ACL, of New York City, is busy editing footage on Mexico which he and his wife shot last month on an air trip south.

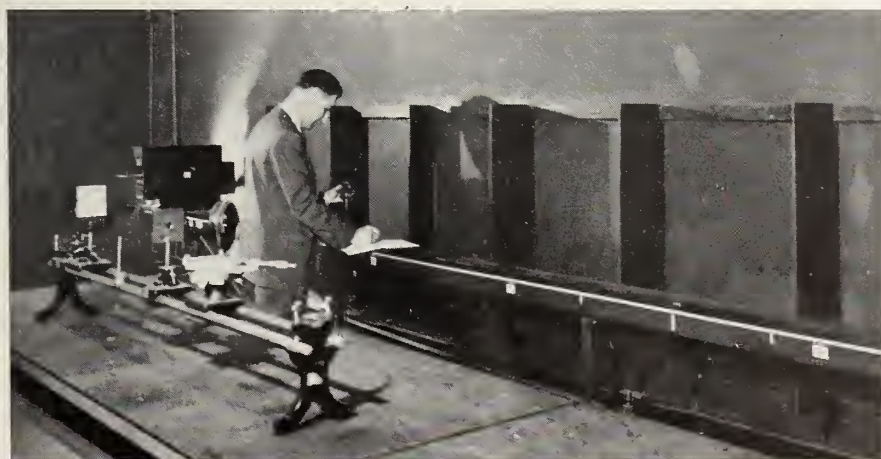
A recent visitor to League headquarters was G. J. Gast, jr., ACL, of Almelo, Holland, who, with his wife, has been enjoying a six week tour of

the United States. Mr. Gast's film, *Rogge*, was an Honorable Mention winner in the 1948 Ten Best contest. While here he showed us some of the footage shot during a visit to Canada last year.

FORTY eight hundred feet of 16mm. Kodachrome have whizzed through the Magazine Cine-Kodak of Lt. Col. W. K. Payne, ACL, since he has been in Japan with American occupation forces at Headquarters, I Corps, in Kyoto. The footage now has been edited into a feature length documentary study of the country, entitled *Japan Today*. Colonel Payne had the assistance of five Japanese during the production, in which they served largely as technical advisers and interpreters of the various phases of native life being pictured.

MOVIE MAKERS announces with pleasure the appointment of James W. Moore ACL, managing director of the League, as a member of the Engineering Committee on 16mm. and 8mm. Motion Pictures of the Society of Motion Picture & Television Engineers. The committee is headed by Henry J. Hood, of the Eastman Kodak Company, at whose request the appointment was made.

WE have had a first hand account of the turmoil in Shanghai, during the evacuation of Americans and other nationals, from J. E. Briceno, ACL, late minister to China from Panama. Visiting us while on a shopping tour for new equipment, Mr. Briceno was calm enough over his loss of equipment to the invaders, but the film loss was something else again. Mr. Briceno and his wife took a world tour last year, and a good part of this footage was among the lot lost.



CHARLES H. COLES, ACL, exposure meter engineer for DeJur Amsco Corporation, checks a meter against known light from U. S. Bureau of Standards calibrated lamps in DeJur's test darkroom.

A Real Buy

**NEW! BETTER!
EASIER-TO-USE!**



ONLY *
\$19.95
FED. TAX INC.



**TYPE
DW-68**

EXPOSURE METER

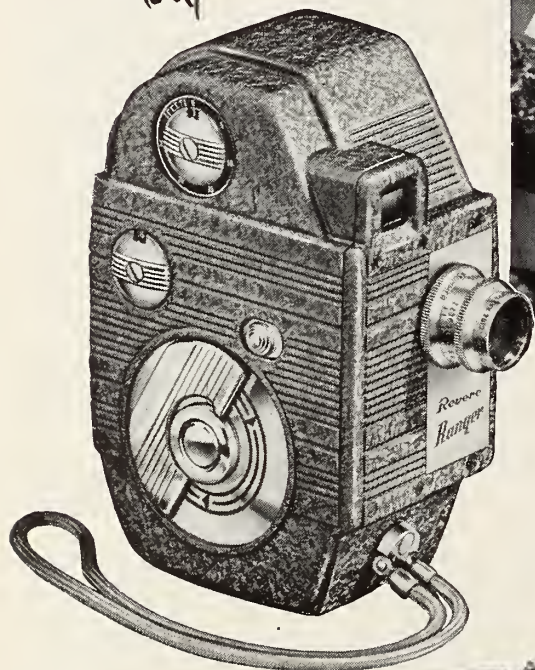
● Here's value hard to beat . . . the new General Electric Type DW-68 exposure meter. It's smarter, more modern in appearance. Easier to use, it offers you *all* the features for better pictures — black and white, color, movies, stills. Don't miss seeing the DW-68 at your dealer's! *General Electric, Schenectady 5, N. Y.*

And if you print your own, you'll want a G-E T-48 interval timer for your darkroom. Gives accurate, automatic control of printer or enlarger. You'll find it at your dealer's, also. \$13.95*

*Fair traded

GENERAL  ELECTRIC
606-75

Capture the *Action* with Revere!



Leading the Revere Value Parade

Revere "Ranger" 8mm Camera

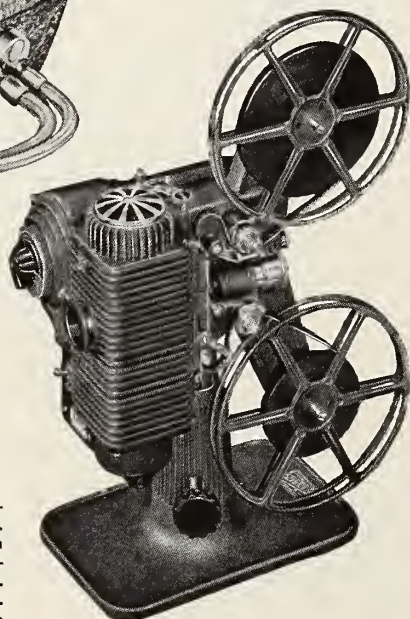
Easy to load . . . five speeds, including slow motion . . . interchangeable lens mount . . . parallax-corrected, built-in view finder . . . adjustable footage meter. F 2.5 Coated Lens—Tax inc.,

\$62⁵⁰

Revere "85" 8mm Projector

Simple threading . . . fast automatic re-wind without belts . . . manual clutch for still projection . . . rheostat speed control. Complete with long-life 500-watt lamp. F 1.6 coated lens, 300-foot reel.

\$99⁵⁰



Only movies capture the *whole action* story . . . every motion . . . every fleeting expression . . . in true-to-life color. Only movies give you a personal *action record* that you'll enjoy showing and "re-living" again and again!

Moreover, wonderful results are so easy—so sure—with a Revere Camera. If you can take snapshots you can take movies; Revere is that simple to operate.

Too, Revere values are even greater today! New models are out. Prices are lower. Time won't wait—don't put off taking your own movies! See the wide selection of thrifty-priced Revere Cameras and projectors at your dealer's now.

REVERE CAMERA COMPANY • CHICAGO 16

Revere
EIGHTS and SIXTEENS

LISTEN TO REVERE'S "DATE WITH JUDY," every Thursday night on ABC Network, 8.30 to 9.00 in Eastern Time Zone, 7.30 to 8.00 in Central, Mountain and Pacific Time Zones.

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

Exposure meters and how to use them

An experienced meter engineer outlines the basic techniques of exposure calculation

CHARLES H. COLES, ACL

THE photoelectric exposure meter is probably the most valuable aid to consistent densities in amateur movies since the perfection of reversal processing. *Understandingly* used, any one of today's reliable meters should return you accurate and attractive results under all conditions of light and shade. But your meter is not fool-proof, and it cannot think for you. To get from it effective and consistent exposures, it is essential that the photographer understand both *what* the meter does and *how* it does it.

To understand the operation of an exposure meter, let's assume that we wish to film an average scene—one that contains some light and some dark subjects. The normal range may be from light flesh tones, for example, to a dark foliage color. In reading such a scene with the meter, the simplest method is to do so from camera position. But, if the extremes of contrast are great, more accurate results may be gained by reading each of the two extremes and averaging the answers. Although accurate, this latter method may become bothersome.

But let us assume that most light and dark areas in average scenes will usually return about the same readings. If, now, we could arrive at a single average of these readings, we would have a tone which could be dependably read under almost all light conditions. This average tone between the light and dark areas of most scenes is naturally not a white nor a black. It must be somewhere in between, a gray color and a rather dark one at that—about the shade of a man's gray hat. So let's paint a card about a foot square with some dark gray water color or purchase what is called a Neutral Gray Test Card in a photo store.

Now that we have our average subject represented by the gray card, the fundamental operating principle

of all exposure meters is easily explained. *They are scaled to give a correct reading directly only from average scenes.* This can be shown as follows: If we point a reflected-light meter toward an average scene, it will indicate how much light is being reflected toward the camera—and a correct exposure for that scene. Now, if we bring down in front of the meter our average gray card, the meter should read exactly the same as before—provided that our scene was truly a scientific average.

Now let's take a non-average scene—say a snowy landscape, where almost everything is white. The meter pointed at this scene will read very high. If, however, an exposure is made at this reading, the result will be disappointing. For the essentially light snow scene will not seem light. It will seem average toned, for that is the way the meter is made to see it. But, if we now bring our gray card down in front of the meter so that the meter reads only the light from the card, the reading will be restored to a more nearly correct exposure.

For the gray card is always the same, and the amount of light it reflects depends only upon how much light falls upon it. Some exposure meters are designed to read the light falling on the subject directly without the use of the card. These are called incident-light meters and are pointed at the camera rather than toward the subject. Thus, the same intensity of light that falls on the scene also falls on the light-sensitive cell.

Now we can compare both types of exposure meters: the meter you point toward the *scene* (reflected-light meter) assumes that you are pointing it toward an average subject, which is rarely the case. The meter that you point toward the *camera* (incident-light meter) also assumes that you have a subject that is average. What you have to watch out for is the non- [Continued on page 113]

R. I. Nesmith



AN AVERAGE SCENE, ranging from high key of flesh tones to low density of dark foliage, is best metered from camera position.

A CLOSEUP SCENE, especially in the high key of a child's face, is best metered on gray card or directly with compensations.





FIG. 1: With camera empty, spring-run the footage dial to "S." Hand setting the dial is not accurate.



FIG. 2: Unroll 4 to 6 inches of film and mark frame with slight bump. Pencil point makes a good marker.



FIG. 3: Now thread the camera with marked frame positioned accurately over the aperture in film gate.



FIG. 4: Close the film gate, close camera, and run off fogged leader film till footage dial reads "O."

DISSOLVES without a backwind

GLEN H. TURNER, ACL

THERE comes a time in your life as a movie maker when it isn't enough just to take good, sharp, steady record shots of the birthdays, trips, outings, weddings and the like which occur in everyone's life. You feel the urge to change things some in order to make a better story.

Instead of just a trip up the canyon to gather autumn leaves, you have the children get lost, meet a cowboy, find a cat or play they are really live Indians. You try to show not only autumn's splendor on the hills, but also Mother's frantic search through that beauty for the lost children, her meeting with the helpful cowboy, and the happy reunion with the children.

Just as surely as the time comes when animated snapshots do not satisfy your creative urge as a cameraman, just so surely comes the time when you seek to mold and temper the presentation of your ideas. You will want to soften that abrupt jar between dissimilar scenes. You will get the yen to try some fades, lap dissolves and superimpositions.

But your camera doesn't have a backwind? So it can't be done? Let's take a look and see. Basically all that is necessary is to run the film through the camera twice—once for the one scene, a second time for the scene that is to lap over. Simple enough, and the actual step by step doing is only just a trifle more difficult than the above would indicate. In the system which I shall describe there are a number of points where errors may occur. But with a little care the percentages are in your favor. Good results will justify the effort.

SET FOOTAGE INDICATOR

With the camera empty, run the footage indicator to "S" (see Fig. 1), *using the spring motor and shutter release*. This will give an accurate starting point and will take up all the slack in the camera gears. Do not set the footage dial by hand. You will notice that there is a definite lag between the start of the spring motor and the time the footage indicator begins to move.

Now unroll about 4 to 6 inches of film from the spool and mark a frame on the film with a slight indentation (see Fig. 2). A pencil or other moderately sharp instrument will do. Thread the camera with this marked frame in the aperture at the film gate, as in Fig. 3.

KEEP ACCURATE RECORDS

Now close the camera door and run off the leader section of the film, stopping exactly at zero (see Fig. 4). You are now ready to take the first scene of your lap dissolve. It is well at this point to jot down some information concerning the scenes in question and the footages involved (see diagram).

Photograph your scene from a tripod in the usual manner. When you reach the point where your dissolve is to occur, make a fade-out (see Fig. 5). I do this simply by rotating the diaphragm ring slowly toward the higher *f* numbers until it reaches the completely closed position—or the smallest aperture obtainable. (This system is at its best only when there is a considerable difference between the working aperture and your smallest stop.)

Keep the camera running during this operation and note carefully the exact footage at which the fade began and ended. Be sure to record the footage involved in your notebook, as shown in Fig. 6. By way of illustration, let's say your fade began when the indicator registered 10 feet and ended at 11 feet. Put 10 in the start-fade column and 11 in the end-fade column.

Diagram*

Suggested method for recording footages involved in making dissolves.

No. and description of scene.	Start of fade.	End of fade
1. Dougie looks at ducks and points saying "look." (dissolve)	10 (fade out)	11
2. Pirate ship under full sail.	10 (fade in)	11

Note: The fade out of scene 1 & the fade in of scene 2 both occur on the same part of the film!

SUGGESTED SCRIPT SYSTEM used by the author to indicate what scenes will dissolve into each other and footage points at which fades begin and end.

Now, with the lens cap in place to guard against any chance light leaks, run off enough footage to accommodate the scene which concludes the dissolve. You can now go ahead and shoot the rest of the film as you normally would.

SECOND RUN THROUGH

When the film is back on the original spool (or when the magazine has been run back to the beginning), you are ready for the second run through the camera. (If a 16mm. spool camera is used, some method of getting the film rewound on the original spool would have to be used.)

The footage indicator is again run to "S," as in Fig. 1. The film is rethreaded as shown in Figs. 2 and 3. Then, with the lens cap in position again, the film is run through the camera until it reaches the footage point noted as the start of fade (in our illustration, 10 feet). At this point remove the lens cap and set up for the scene you wish to dissolve into. Start the camera and rotate the diaphragm ring from the closed position up to the correct aperture for the scene involved (or otherwise fade in). Try and gauge the speed at which you fade in so that the second scene will reach the correct exposure in the same length of film that was required to make the fade-out of the first scene. In our example, this was from 10 to 11 feet. Keep right on shooting until the second scene is completed, but take care not to shoot beyond the amount of unexposed film you allowed after the fade-out. Now replace the lens cap and run the film on through the camera. It is now ready for processing.

EFFECTS UNLIMITED

You can make as many dissolves, of course, as the footage will allow on one roll of film. All that is necessary is to shoot the fade-out scenes on the first time through the camera, and then allow enough unexposed film immediately following each of these to shoot the fade-in scenes the second time you run the film through.

Does the foregoing seem complicated? It is really much simpler to do than to describe. With a bit of careful planning it is possible to create all the dissolves for an entire production on one roll of film. After all, you need only the beginning and end scenes of each sequence involved. The closeups, medium shots, changes of camera angles within the sequence all can be taken on other film and spliced in.

There are all sorts of elaborations pos- [Continued on page 112]

Photographs by Vernon Castleton



FIG. 5: Effective fade can be made indoors by closing diaphragm from wide working *f* stop to smallest.

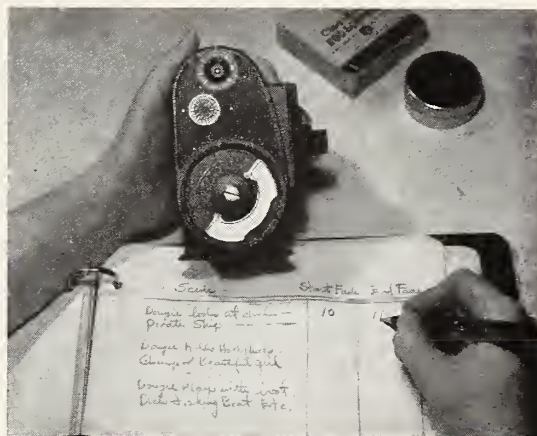


FIG. 6: Note footage mark as fade begins (10') and as it ends (11'), and record both in your notebook.

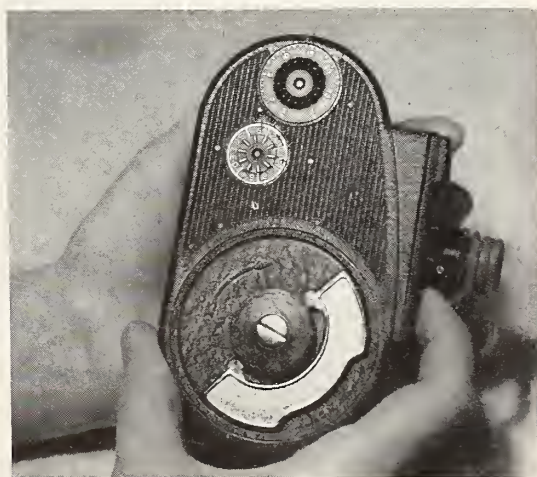
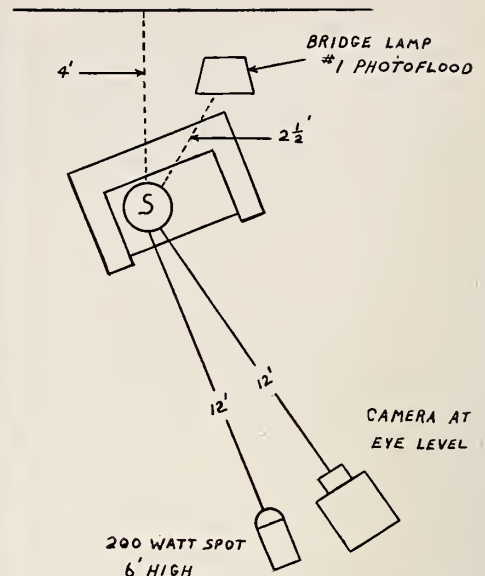


FIG. 7: With lens cap on, run off blank footage for second scene of lap. This is shot next time around.

Where there's the will, there's always a way, says this able

8mm. worker—outlining his system for making lap dissolves



SCENE 17: Here is the key scene and setting in this simple family mystery. The specially made still picture shows the lighting desired, the diagram how to achieve it with one No. 1 flood and a small spot.

CAMERA TRICKS A LA CARTE

WILLIAM L. LUCAS

THERE are times in your movie making career when it seems that there is nothing worth while left to shoot.

Christmas is over. Birthdays are in abeyance. It isn't the season yet for vacations. Then is the time to exercise your camera and ingenuity by dabbling around with some simple trick photography. The more versatile your camera, of course, the more intricate your tricks can be. The following scenario, however, is written so that even if your camera has none of the extra gadgets, you can still get some interesting effects.

MIDNIGHT MADNESS

1. *Fade in.* Closeup of clock on mantel or desk. It reads seven thirty. *Fade out.*

2. *Fade in.* Medium shot of living room. Within the scene Dad is seated in an easy chair. Behind him is a bookcase. At one side is an end table, at the other a standing bridge lamp. He is reading, while son Johnny is seated on the floor thumbing through the books in the bookcase. Mom enters the scene, and both Dad and Johnny look up at her. She motions with her hand for Johnny to come.

3. Closeup of Mom as she says:

Title. "Time for bed, Johnny."

4. Semi-closeup of Mom smiling at Johnny.

5. Semi-closeup of Johnny sticking out his lower lip and shaking his head. He says:

Title. "I want Dad to read me a story first."

6. Same setting as Scene 2. Dad is still seated in his chair, Johnny on the floor and Mom standing patiently. Mom looks at Dad. Dad looks at Mom and nods his head. Then Dad turns to Johnny and says:

Title. "Just one story, Son. Pick out a book."

7. Medium shot of Johnny studying all the books.

Finally he pulls out one, stands up and takes it to Dad.

8. Same setting as Scene 2. Johnny crawls up on Dad's lap. Mom shrugs her shoulders, then holds out one finger, denoting just one story. She walks out of camera range.

9. Semi-closeup of Johnny on Dad's lap. Dad takes the book from Johnny and studies the title.

10. Closeup of title of book, which reads: *Ghost Stories*. (Make a paper cover for the book and print the title on it.)

11. Same setting as Scene 9. Dad reads the title, looks at Johnny, scratches his head and then shrugs his shoulders as he opens the book. Johnny sits, all attention, as Dad starts a story. *Fade out. Fade in same scene.* Johnny now looks a little excited. Dad, too, seems nervously impressed by the story.

12. Same setting as Scene 2. Johnny and Dad are in same positions as in Scene 11. Dad closes the book, just as Mom walks into scene motioning for Johnny to come. She points at the clock.

13. Closeup of clock, which now reads eight o'clock.

14. Same as Scene 12. Johnny reluctantly gets off Dad's lap. Dad keeps the book. Mom stretches out a hand to Johnny, and the two walk out of camera range. Dad studies the book he holds.

15. Semi-closeup of Dad studying the book. He hunches down in his chair, opens the book and starts reading again. *Fade out.*

16. *Fade in.* Closeup of clock which reads nine thirty. *Fade out.*

17. *Fade in.* Same as Scene 15. Dad is now hunched a little lower in his chair. The only light source is a bridge lamp by his chair. Suddenly he jumps up, listens. Then he springs from his chair and hurries out of camera range.

18. Medium shot of both [Continued on page 112]

Stop camera or reverse motion, split-screen or double exposure—

you can use them all in this simple script for the Ides of March

SIMPLE SPLIT-SCREEN EFFECTS

ONE of Hollywood's most intriguing special effects—the shot of an actor chatting with a duplicate of himself—can be reproduced by the amateur without elaborate equipment, provided his camera has a lens which can be unscrewed. In fact, a wide variety of novel and fantastic photographic stunts are yours to command by making use of this simple facility.

The gimmick which will accomplish these magic tricks for you is a small pasteboard half-disc, mounted behind the lens of your camera as shown in the illustration below. To discover whether your camera can employ this system of split-screen filming, unscrew the lens from the face plate of your camera. Is there a circular recess behind the lens mount which would hold such a paper mask and still allow you to screw the lens back *all the way* in its mount? We stress the “all the way” because it is of prime importance. For, if your lens cannot be returned fully to its normal threaded position, the paper mask is then acting as a shim *and the focus of your lens will be changed*.

A simple way to make such a mask without having to take measurements of the opening is as follows: Lay a small piece of fairly heavy paper over the recess which is to form the mount for the mask, and shade the back of it lightly with a soft pencil. The rim of the circle should show up as a dark line. Cut out the resulting disc and fit it to the recess until you get a fitting that is snug. Now fold the circle of paper along its diameter and paste it over on itself. If you make the fold tightly, you will have made an exact semicircle which will serve to divide your movie frame in half vertically, horizontally, or at any angle you position it in the recess.

Before beginning your actual experiments in using the mask, it will be well to get one bit of simple optical theory clearly in mind. This is that the light rays carrying the image of your scene to the camera lens will be crossed right-to-left and top-to-bottom as they pass through that lens. In other words, the left side of your scene will be imaged on the right side of the film, the top half of the scene on the bottom half of the film, etc. Let's see what this means in regard to mask positioning.

For the familiar before-the-lens positioning of masks as effected by a mask, or matte, box (see *Making a Mask Box*, October, 1949), it will mean nothing unusual in your placement of the obscuring mask. Here, objects on the left of the scene will be blocked off by a

mask placed on the left side of the mask box, objects at the scene's top will be obscured by masking at the top. Reason—the light rays have not yet been crossed by the lens.

Our system, however, inserts the mask *behind* the lens, and it is known reasonably enough as behind-the-lens masking. (It is, in passing, the same system that is used on the Cine-Kodak Special, where thin metal masks may be inserted into a slot *behind* the lens.)

In behind-the-lens masking, all light rays carrying the scene

Slip a paper mask behind your lens, suggests this filmer, for new dramatic punch in any picture

JACK E. GIECK



DUPLICATE IMAGE, first of split-screen effects, has one actor only. Dark line seen here is corner shadow.



VERTICAL SPLIT screen down center of street with o tilted camera creates earthquake. Note neat joining.



HORIZONTAL SPLIT screen, filmed from different camera distances, creates o giant Gulliver effect here.

Bellphoto



PAPER MASK shown is white for photo clarity. In use, it is darkened to kill reflections.

[Continued on page 117]

TRY SUPER-TELEPHOTOS!

IRVIN L. OAKES

A FEW of you may recall a couple of photographs which were published in *The Reader Writes* column of the October, 1949, issue of *MOVIE MAKERS*. You don't?—Well, I don't blame you. The two shots were intended only as a slightly humorous record of the rather considerable load of lenses and cameras I had *taken* on a summer trip—and the very much smaller number of them I had *actually used*.

In any case, the pictures apparently caught the eye of our editor, especially the presence among my lenses of three gigantic or super-telephotos. (They were, actually, lenses of 14, 10 and 6 inches in focal length.) What, asked the editor, do you ever use *these* for? And if so, *how*? The "what" answer is that I use them for bird (and other wild life) photography, in which I am deeply interested. The "how" answers we will come to presently. Let's first examine these super-telephotos themselves. It seems in good sequence, following the survey last month on regular tele lenses.

HOMEMADE OUTFIT

My first experiments with long-focal-length-lens movies were carried out with a homemade arrangement which mounted an 8½ inch *f*/4.5 normal focus Kodak anastigmat lens in front of a Model K Cine-Kodak (see Figs. 1 and 2). I believe the two photos will give you a fair idea of how the outfit was constructed. A rack and pinion taken from an old still camera served as a focusing arrangement for the telescoping box in which the lens was mounted. On the rear of the main box, a smaller, boxlike tube contained a ground glass positioned in the same plane with the film in the camera gate. Thus, when

the subject was in focus on the ground glass, it also would be in focus on the film. A small magnifier was added to increase the clarity of the ground glass image.

FIRST FOCUS, THEN FIND

In use, the subject was first focused on the glass and then sighted through the regular viewfinder. To outline the finder field for this 8½ inch lens, I began with the regular front finder unit for a 6 inch C-K lens and then masked it down further to agree with the 8½ inch coverage. The lens adapter was left on the camera to make a snug fit between camera and box, as well as to provide this front finder unit.

The interior of the focusing tube was painted a dead black, to reduce reflection and consequently heighten the image brilliance. I soon found, however, that I was not getting equal brilliance and clarity in the images recorded on the film, and I traced this almost at once to the very real need of a sunshade on the 8½ inch lens. This accessory, as you know, is generally built into the true telephoto but it was not a part of my long-focus lens arrangement. A shoe repairman soon fixed this by whipping one up out of sole leather, sewn into a slight funnel shape.

REFLEX FINDER NEEDED

Other, and insoluble, objections to this first outfit were (1) that it was bulky and (2) that you had first to focus through one tube and then sight through another—if the bird was still there to sight on.

After a year or so of this, I decided to try some other setup. Beginning with the camera, I selected the Cine-Kodak Special because it was the only unit at that time

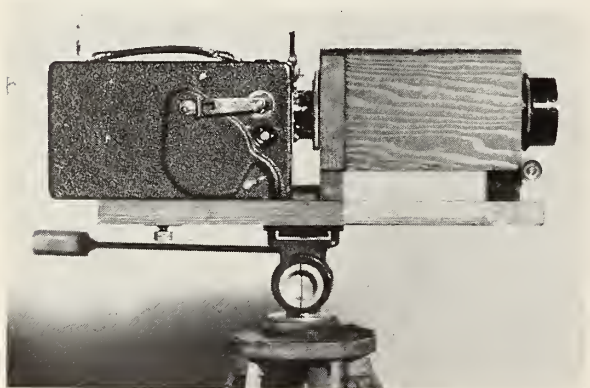


FIG. 1: At left, the homemade combination by author of long focus 8½ inch lens and Model K Cine-Kodak. A rack and pinion (see extreme right) from still camera provided focusing mount.

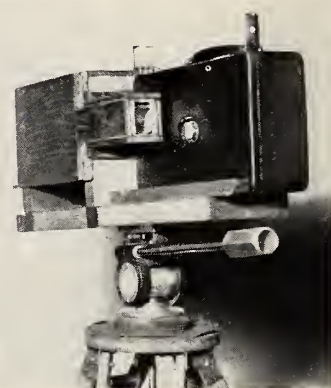


FIG. 2: At right, a rear view of combine shows ground glass focusing tube aligned in same plane as film in camera gate.



FIG. 3: Super-telephotos (l. to r.) are 14 inch *f*/5.6 Dallmeyer, 10 inch *f*/4.5 Eymax and 6 inch *f*/2.7 Baltar. Others are normal C-K teles.



FIG. 4: Special carrying case, with four lenses and extra film chamber, weighs 15 pounds. The 14 inch Dallmeyer weighs 4 pounds itself.

Are birds and other wild life your filming fare?

Perhaps the super-telephoto is what you need

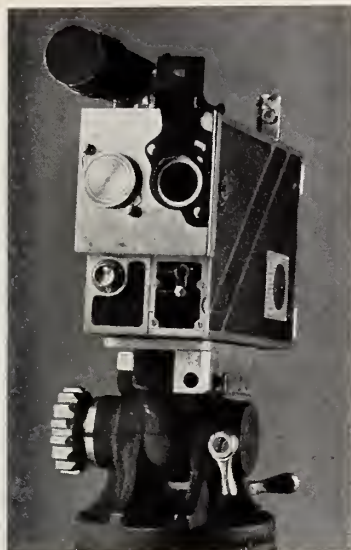


FIG. 5: Viewfinders (left) for 6 and 10 inch lenses were made from base plate and front unit of C-K lens adapters. No finder for 14 tele was devised, since centering was done with reflex and movement was impractical.



FIG. 6: Sturdy tripod support (right and below) is essential in all telephoto shooting, super or normal type. Lens above is fast 6 inch f/2.7 Baltar.

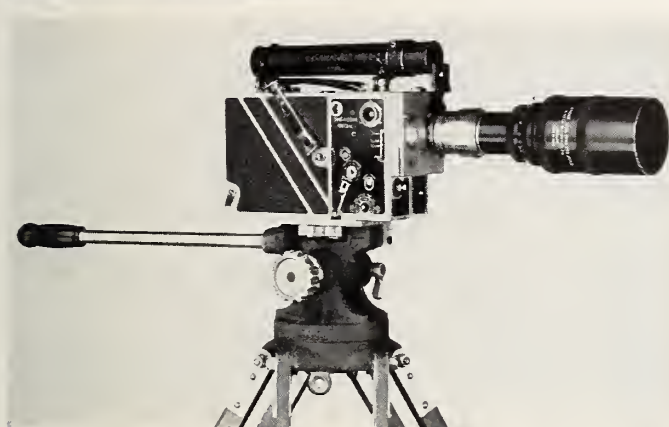


FIG. 7: Heavy duty tripod shown is the Professional Jr. model offered by Camera Equipment Corporation. Camart tripod is from Camera Mart, Inc.

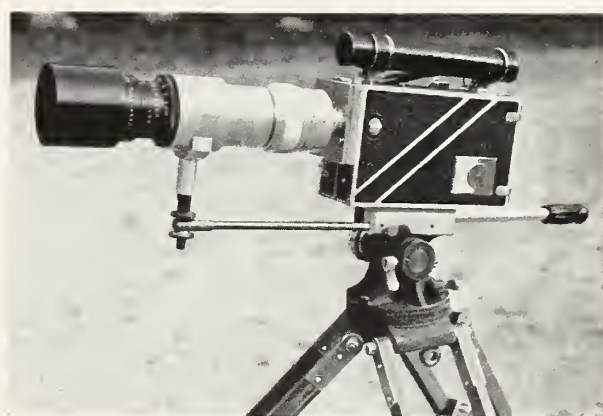


FIG. 8: Weight of the 14 inch telephoto (4 lbs.) requires support drilled into base of tripod. Tube on camera is finder magnifier.

offering a full-field, reflex focusing finder. (*The Special has since been joined in providing this often important facility by the Pathé Super 16—Ed.*) This reflex finder on the Special was important to me in two ways. First, it provided an exact image on the ground glass of the object as it would record on the film, thus eliminating the problem of parallax on relatively small fields. Second, it provided for visual focusing (on the same ground glass) of whatever lens was in the taking position. This is vitally important in working with super-telephoto lenses, since their focusing scales are undependable and their depth of field drastically shallow.

TELES: 2 TO 14 INCHES

To the Special, I added in due course the 2 inch f/1.6, 2½ inch f/2.7 and 4 inch f/2.7 telephotos from the regular Cine-Kodak lens line (see Fig. 3). But it was in the super-telephotos, solely for wild life filming, that I was especially interested. My current lineup will be seen in the same photo.

These are, reading from right to left from the C-K lenses, as follows: a 6 inch f/2.7 Bausch & Lomb Baltar, a 10 inch f/4.5 Bell & Howell Eymax, both designed for use on 35mm. movie cameras, and a 14 inch f/5.6 Dallmeyer Dallon Tele Anastigmat. This last named objective was made to cover a 5 by 7 inch plate on a still camera. Fig. 4 shows the combination case for carrying the 2 inch and 4 inch Cine-Kodak lenses and, in the center pocket, the Eymax and the Baltar. The Dallmeyer rides in the separate cylindrical case, while the side pocket of

the main case carries an extra 100 foot film chamber.

Fig. 5 shows how I arranged viewfinders for these super-telephotos. For both the Baltar and the Eymax I used two old C-K lens adapters, taking them apart and retaining only the base plate and the finder lens at the top of each. Since the Baltar was 6 inches in focal length, I simply used the mask which was designed for the Kodak 6 inch. For the 10 inch Eymax I removed the reducing lens from the finder frame, re- [Continued on page 109]

Photographs by Irvin L. Oakes



FIG. 9: Umbrella and old cloths make a lightweight, collapsible blind* for bird and other wild life filming. Hole in top is for light and air.

Cine Chat



Let's talk accessory lenses... their range, their uses, and their design. Let's talk about Kodak Cine Lenses... their adaptability and value to your movie camera—for Kodak lenses are not only an integral part of Kodak-made photographic equipment but also an increasingly popular aid to better pictures with most movie cameras. Read the details on these pages... and then see your Kodak dealer.

KODAK CINE LENSES— WIDE-ANGLES... TELEPHOTOS

Although there's scarcely a subject more complex than the science of optical engineering, there needn't be anything complicated about the use of lenses—even precision optical systems such as those built into the Kodak Cine Lenses illustrated below.

In movie making, while extra speed and extra close-up range are sometimes factors, you generally select an accessory lens for just one purpose—to vary the area which will be included in your picture. If your movie subject appears to demand *more* coverage than would be provided by the standard lens, you switch to a wide-angle lens. If the scene requires less coverage so as to put more emphasis on its center of interest, you switch to a telephoto lens.

And it's as simple as that!

NEW MOVIE HORIZONS AHEAD

You'll find scores of uses for the ability of telephoto lenses to "pull in" distant subjects to close-up proportions... and to magnify small nearby subjects.

At sports events, for example, a telephoto

will carry you across a hundred tiers of seats for thrilling side-line action. Or you can film telephoto close-ups of unapproachable birds and wild life... capture them in far greater detail, with far greater clarity than was evident when you pressed your camera's exposure button.

There are occasions, too, when, though you *could* move in, you'll find it desirable to stay well back... and rely on the magnification produced by a telephoto for your close-up effects. With your camera at a disarming distance, you can film compelling movie portraits—your subjects unflustered, at their ease. You can move way back for a better camera position... or a more favorable angle... and by using a telephoto, still capture the scene in close-up proportions, with close-up detail.

And there are applications even at closest range—camera-to-subject distances as short as a foot or two. When your movie subject is small—a delicate flower, for example, or a minute machine part—you can move way in for magnified movies of fields as small as $\frac{1}{16}$ inch in width... sharply detailed movies that you can project many hundreds of times real life-size.

Which telephoto to use? That depends on the

camera-to-subject distance... and the magnification you want to give the central part of the scene.

The tables at the right, showing the relative magnifications produced by the line-up of Kodak Cine Lenses and the widths of field obtainable at various filming distances, will help you make a selection.

TOP-QUALITY EKTAR LENSES LOW-COST EKTANON LENSES

There are two classes of Kodak lenses for movie cameras—superb Kodak Cine Ektar Lenses, the finest ever made for 8mm. and 16mm. cameras... and moderately priced Kodak Cine Ektanon Lenses (formerly Anastigmat Lenses), simpler in design and construction but thoroughly suitable for all but the most exacting movie work.

The name *Ektar* is Kodak's highest optical designation—a term reserved for systems that qualify without reservation as of absolute top quality. In every way, Kodak Cine Ektar Lenses merit the distinction... meet the highest standards of design, construction, and performance.

You can select a full complement of Kodak Cine accessory lenses from either classification—focal lengths for 8mm. movie cameras ranging up to 63mm... for "Sixteens," up to 152mm.

Details of Design

An actual cross section of the Kodak Cine Ektar 25mm. *f*1.4 Lens.

All lens rims are blackened, mounts are corrugated, flanges are beveled, glass-air surfaces are Lumenized. Every internal detail contributes to the reduction of flare, to the transmission of a maximum of image-forming light... helps you to make better movies.





HAWK-EYE WORKS HOME OF KODAK OPTICS

It is at the Hawk-Eye Works—the bright, modern plant in the illustration above—that Kodak Cine Ektar and Ektanon Lenses are made. Hawk-Eye is the home not only of lenses for photography... all lenses for Kodak products... but of precision optical systems for science and industry as well.

Hawk-Eye is also the center for Kodak's extensive research into optical science. Here, for example, took place Kodak's development of its famed rare-element glass—a sandless glass that provides Kodak lens designers with characteristics of lens performance never before obtainable... and that helps fine Kodak optical systems to meet their high quality standards.

The excellence of the facilities at Hawk-Eye for optical research and precision production... coupled with the skill of its personnel... is in large part responsible for the pre-eminence of Kodak optical systems in every phase of photography.



KODAK CINE LENSES... EASY TO ATTACH... EASY TO USE

There's nothing difficult about attaching accessory lenses to movie cameras. In most cases, you simply replace your camera's standard lens with a Kodak Cine Lens Adapter, screw the accessory lens into place... and you're ready to make movies.

The only problem you're likely to encounter is in adjusting your camera's finder to show the altered fields produced by lenses of various focal lengths. Yet even this presents no difficulty with most movie cameras. Cine-Kodak Magazine Cameras, for example, have finger-tip adjustment mechanisms built into the finder systems. The Cine-Kodak Special II Camera uses clip-on

Kodak Cine Lenses for 8mm. Cameras

Type	Focal Length and Speed	Designation	Relative Magnification	Focusing Range	Field Width at Minimum Distance	Field Width at 25 Feet	Field Width at 50 Feet	Price* including Fed. Tax
Wide-Angle**	9mm. f/2.7	Ektanon	0.7	Inf. to 4 ft.†	9 in.‡	11 ft. 7 in.	23 ft. 0 in.	\$ 49.75
Standard	13mm. f/2.7	Ektanon	1	Inf. to 8 ft.†	3 1/2 in.‡	8 ft. 2 1/2 in.	16 ft. 5 in.	20.65
Standard	13mm. f/1.9	Ektanon	1	Inf. to 12 in.	3 3/4 in.	8 ft. 2 1/2 in.	16 ft. 5 in.	42.50
Telephoto	25mm. f/1.9	Ektar	2	Inf. to 12 in.	1 1/4 in.	4 ft. 3 in.	8 ft. 6 in.	98.50
Telephoto	25mm. f/1.4	Ektar	2	Inf. to 12 in.	1 1/4 in.	4 ft. 3 in.	8 ft. 6 in.	195.00
Telephoto	38mm. f/2.5	Ektanon	3	Inf. to 12 in.	1 1/4 in.	2 ft. 10 1/2 in.	5 ft. 9 1/4 in.	56.75
Telephoto	38mm. f/2.8	Ektanon	3	Inf. to 24 in.	2 3/4 in.	2 ft. 9 3/4 in.	5 ft. 7 3/4 in.	43.75
Telephoto	40mm. f/1.6	Ektar	3	Inf. to 24 in.	2 3/4 in.	2 ft. 8 1/2 in.	5 ft. 5 in.	128.50
Telephoto	50mm. f/1.6	Ektanon	4	Inf. to 10 in.	1 3/4 in.	2 ft. 1 3/4 in.	4 ft. 3 3/4 in.	94.50
Telephoto	63mm. f/2.0	Ektar	5	Inf. to 24 in.	1 3/4 in.	1 ft. 8 1/4 in.	3 ft. 5 in.	129.50
Telephoto	63mm. f/2.7	Ektanon	5	Inf. to 12 in.	3/4 in.	1 ft. 8 1/2 in.	3 ft. 5 1/2 in.	76.00

Kodak Cine Lenses for 16mm. Cameras

Wide-Angle	15mm. f/2.5	Ektar	0.6	Inf. to 6 in.	2 1/4 in.	15 ft. 3 in.	30 ft. 6 in.	\$ 77.50
Wide-Angle	15mm. f/2.7	Ektanon	0.6	Inf. to 6 in.	3 3/4 in.	15 ft. 3 in.	30 ft. 7 in.	58.50
Standard	25mm. f/1.9	Ektar	1	Inf. to 12 in.	3 3/4 in.	9 ft. 5 in.	18 ft. 10 in.	98.50
Standard	25mm. f/1.4	Ektar	1	Inf. to 12 in.	3 3/4 in.	9 ft. 5 in.	18 ft. 10 in.	195.00
Telephoto	40mm. f/1.6	Ektar	1 1/2	Inf. to 24 in.	5 1/4 in.	6 ft. 0 in.	12 ft. 0 in.	128.50
Telephoto	50mm. f/1.6	Ektanon	2	Inf. to 10 in.	1 3/4 in.	4 ft. 8 1/2 in.	9 ft. 5 1/2 in.	94.50
Telephoto	63mm. f/2.0	Ektar	2 1/2	Inf. to 24 in.	2 1/4 in.	3 ft. 9 in.	7 ft. 7 in.	129.50
Telephoto	63mm. f/2.7	Ektanon	2 1/2	Inf. to 12 in.	1 1/4 in.	3 ft. 9 in.	7 ft. 7 in.	76.00
Telephoto	102mm. f/2.7	Ektar	4	Inf. to 36 in.	2 3/4 in.	2 ft. 4 in.	4 ft. 8 in.	139.50
Telephoto	102mm. f/2.7	Ektanon	4	Inf. to 24 in.	1 3/4 in.	2 ft. 4 in.	4 ft. 8 1/2 in.	84.50
Telephoto	152mm. f/4.0	Ektar	6	Inf. to 6 ft.	3 3/4 in.	1 ft. 6 in.	3 ft. 1 in.	164.50
Telephoto	152mm. f/4.5	Ektanon	6	Inf. to 55 in.	2 3/4 in.	1 ft. 6 in.	3 ft. 1 in.	96.50

*Does not include adapter if required.

**For Cine-Kodak Magazine 8 Camera only—no adapter required. †Lens is fixed focus—this figure is for full aperture.

‡At a distance of 1 ft. 8 in., which is permissible at f/11 or smaller.

front finders, one for each Kodak Cine Lens of different focal length. Kodak's new "Reliant" Cameras have the field covered by a 38mm. telephoto shown by a smaller rectangle in the finder. And for many earlier model Cine-Kodak Cameras, there are masks hinged to the lens adapters to adjust the finder to the altered field size.

If your camera has no means for effecting such adjustments, you can still use Kodak accessory lenses conveniently by making simple masks to alter the standard finder. Mask down to 1/2 of the height and 1/2 of the width to show the field of a 2-times telephoto; 1/3 to show a 3-times telephoto; 1/5 to show a 5-times telephoto; etc.

Is your motion-picture camera named here?

If it is, the adapter with which it's listed enables it to accept a full complement of Kodak Cine Ektar and Ektanon Lenses.

Type A Adapter—Cine-Kodak Model E Camera, f/1.9; B&H Filmo 70, 70A, 70B, 70C (serial numbers through 46121); Victor Model 3 (serial numbers through 36884); Victor Model 4 (serial numbers through 20025); Victor Model 5 (through 52150).

Type C Adapter—B&H Filmo Autoload and Autoload Speedster; B&H Filmo Automaster; B&H Filmo Models 141A and 141B; B&H Filmo 70, 70A, 70B, 70C (serial numbers 54090 and up); B&H Filmo 70D, 70E, 70F, and 70G; Bolex H-16; Cinklox; DeVry DeLux; Keystone A-7; Victor Model 3 (serial numbers 36885 and up); Victor Model 4

(serial numbers 20026 and up); Victor Model 5 (52151 and up).

Type D Adapter—Cine-Kodak Reliant Camera; Bolex H-8; Briskin; Cine Perflex (Turret); Franklin; Keystone; Revere 88; Revere 99 (Turret); Stewart-Warner. These cameras accept three Kodak Cine Ektanon Lenses directly (without adapter): the 13mm. f/2.7, the 13mm. f/1.9, and the 38mm. f/2.8.

Type M Adapter—Cine-Kodak Magazine 8 and Magazine 16 Cameras.

No Adapters are required to fit lenses to Cine-Kodak Special II Camera.

Three Adapters are required to provide a complete set of finder masks for Cine-Kodak Special I and Model K Cameras.

Eastman Kodak Company, Rochester 4, N. Y.

Kodak
TRADE-MARK

The Clinic

FLOOD LIGHT DIFFUSER

One of your recent discussions on lighting stressed the pleasingly softened effect obtained through the diffusion of a flood-light source, especially when it is to be used in closeup filming. This reminded me to send you a description of my own solution to this need.

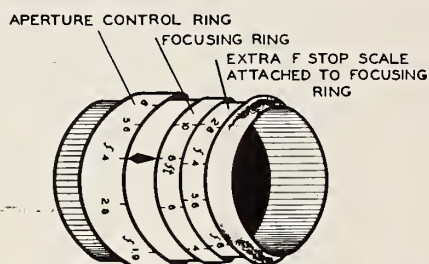
Get an embroidery hoop and a couple of stove bolts from the dime store. Snitch a piece of silk from Mother's rag bag, not too thick in texture. An old silk stocking is excellent if still available. Stretch the silk on the hoop and mount the hoop at the front of your reflector—as shown in the photograph. The adjustable feature of this mounting gives it more flexibility than the clip-on mounts generally offered commercially.

LEWIS C. COOK, ACL
Arlington, Va.

EXPOSURE TO ORDER

After many unsuccessful attempts at filming parties and other unrehearsed, uncontrollable events, I have concluded that there simply isn't time for one man to juggle individual light stands, run an exposure meter and make good movies. Or maybe *any* movies! But the use of one of the currently popular lighting bars (to which the camera is attached) can overcome these difficulties—if you follow my system.

The point is this. In using a lighting bar, the camera-to-subject dis-



AUXILIARY aperture scale mounted on focusing ring makes possible instant exposure calculation when camera is used with lighting bar.

tance and the lights-to-subject distance are always identical figures in any given setup. It stands to reason, then, that the correct exposure for, say, one 8-foot setup will be the correct exposure for all subsequent 8-foot shots. And that a similar relationship will hold true at all other distances. *Therefore, these exposures can be predetermined for all standard distances.*

If you will examine the sketch, you will see quickly what this can mean. The predetermined exposure figures are noted on a strip of paper which is taped to the focusing ring of the lens. As you adjust the focusing ring to the desired distance marking, this ring automatically carries with it on the paper strip the correct *f* number for exposure at the distance set. This *f* number is immediately set on the aperture control ring—and you're ready to shoot.

Predetermining correct *f* numbers is easy. Often you can obtain them from a light-to-subject table which

Pictures, plans and ideas to solve your filming problems

comes with the unit, or from elsewhere. If not thus available, it is a simple job to set up your lights once, calculate all needed exposures once, jot them down on the paper ring—and then forget all about it.

WILLIAM H. ASHCROFT, ACL
Auburn, Maine.

COLOR VIEWING GLASS

When, recently, I purchased a Spectra Color Contrast viewing glass. I thought that it would only enable me to see the contrast range of the color scene in gradations of black and white.

But I now find that by using a pola-screen in conjunction with the viewing glass I obtain a good resemblance of the finished color picture. Usually the changes seen as one looks through a pola-screen are so slight that it is difficult to imagine the final result.

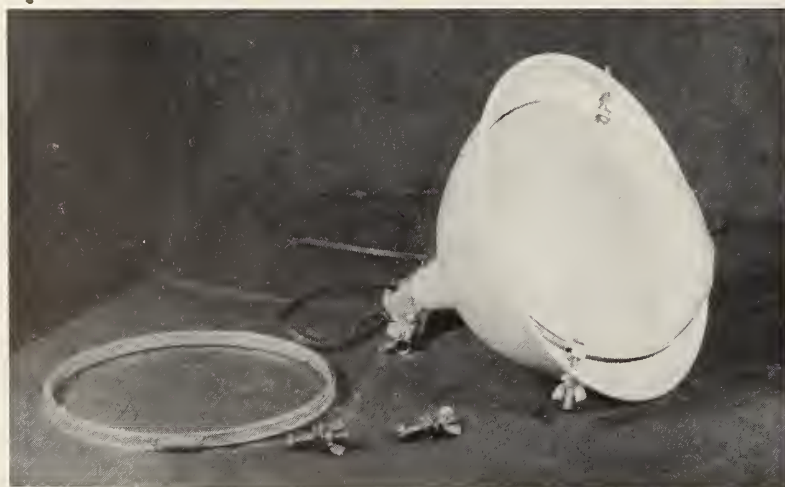
NELSON MEDINA
Chicago, Ill.

FOCUSING LOOP

As we all know, it's bad showmanship to fumble around getting one's picture into focus after your show has started. But to adjust the focus in advance usually means running off several feet of your film—and then unthreading the projector, rewinding and threading up again. Unless, of course, your machine runs in reverse.

My solution was to splice a short length of spare title footage into a loop, which I project for focusing. With bright, contrasty titles this can be done even with the room lights on.

NEAL DUBREY, ACL
Durban, South Africa.



DIFFUSING SCREEN comprised of embroidery hoop, sheer fabric and couple of stove bolts is easy to make, easy to use and wholly adjustable. Diffusers soften the light for pleasing portraits.

CONTRIBUTORS

TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

Photographs by Avon Productions



BATTLE OF PHILLIPI, consummately staged by Lou McMahan with cunning gained in producing amateur Westerns, is action highlight of Shakespeare drama.

LAATEST in a long and illustrious series of super-dramas to come from the cameras of David Bradley is *Julius Caesar*, by William Shakespeare. Of the production Bradley said recently: "Although I don't think we quite approach the bigness of *Ben Hur*, the size of the picture is immense by any standards—amateur or professional."

Massive Roman settings of incredible correctness were located for *Caesar* at Soldier's Field, the Museum of Science and Industry and the Elks National Memorial, in Chicago, nearby to Bradley's home in Winnetka. Interior scenes were staged in the 16mm. commercial studio of Paragon Pictures, at Evanston, while the battle scenes were mounted at Indiana State Dunes Park. Lou McMahan former head of Adventure Pictures, amateur Western unit, filmed all of *Julius Caesar* and personally conceived and directed the battle sequences.

Former Bradley epics include *Treasure Island*, *Emperor Jones*, *Oliver Twist*, *Peer Gynt* and *Macbeth*, the last named a Ten Best award winner in 1947.



SPLENDOR OF ROME is convincingly suggested by backgrounds located in Elks Memorial (above), Soldier's Field and Science-Industry Museum, in Chicago.

The noblest ROMAN

Two ex-amateurs, united in Signal Corps camera work during the war, produce "Julius Caesar" on Sixteen



PRODUCER BRADLEY, left, playing Brutus, and Grosvenor Glenn, as the lion and hungry Cossius, in early scene.



THREE SPOTLIGHTS comprise only lighting on dramatic closeup take of Brutus. Sound was both live and added.



THE DEVIL'S PLAYGROUND (above), a huge mountain of shifting sand in the Mojave Desert, is, like all dune formations, best filmed in the long light of early a.m. or late p.m. Rock-bound trail (left) is Odessa Canyon to Mojave.

DESERT FILMING WAYS

FELIX ZELENKA



HIKING ON HORSEBACK provides action and interest in any desert film. Shot above is at foot of Camelback Mountain, near Phoenix.



GOLDEN GHOST TOWNS impart an aura of romance to desert records. This \$90,000 bonk was in Rhyolite on edge of Death Valley.

FORBIDDING, sinister and sometimes deadly to the pioneers who first braved its barren wastes, America's western desertland is today a rich mine of movie material. Here, in the spring, dozens of tiny wild flowers burst into prismatic color, while a blanket of white may patchquilt the sandy floor in winter. Giant cacti form a frame for even more gigantic rock sculptures, and sunsets are beyond belief in this land of capacious splendor. It has, as well, a romantic human interest all its own—from the crude pictography of its earliest invaders to the shambling but indomitable prospector of today.

GET OFF THE BEATEN TRACK

Movie makers who hug the main highways of the desert country will miss much of its beauty and all of its wonder. For it is along the dirt roads and old trails which lead away from the highway that the true spirit of the desert is found—and can be transmuted to film. Although state legislation or private enterprise rarely appropriates sufficient funds for paving even to important historical sites, many of the dirt roads have been "improved." Generally it is safe enough to follow these desert side roads if a few simple precautions are taken. Here are basic ones drawn from my own desert explorations.

A FEW PRECAUTIONS

First, it is advisable before following any one of these roads to make inquiries on the spot as to its condition. Furthermore, carry a good map of the locality you select for exploration. Fortunately, little or none of the desert now remains unmapped; therefore, fairly authoritative topographical guidance should be available regardless of your route.

Next, the desert explorer should supply himself with water in sufficient quantity both for himself and for his automobile. *This is a must at all times.* Do not attempt to follow any road into the arid wilderness, no matter how briefly you intend to stay, without including this among your supplies.

Third, check your gas gauge before making a turnoff.

There's cine gold in them thar sand hills,
says this disciple of the purple sage

Photographs by Felix and Nikki Zelenka



ABANDONED MINES, often open to the sky for easy filming, surround the deserted mining camps. At right is the giant Saguaro cactus, native to Arizona. For dramatic silhouette effect, expose for sunset background.



Running out of gasoline in the desert can easily be as disastrous as running out of water. If necessary, drive down the highway a few miles until a service station can be located, rather than to attempt exploring without plenty of fuel. Better still, if you have no aversions to carrying a few extra gallons in a can, this also is strongly recommended. But make sure that the can is securely capped, lashed in a spot where it will be shaded from the sun and is allowed to ride the bumps with a minimum of disturbance.

Next, inspect your tires for weak spots and carry a good spare properly inflated. Tires that are badly worn should be replaced with newer ones before starting. This avoids the more arduous task of doing so in the desert later—or riding back to civilization on a rim. Naturally, a good jack, a tire pump and even a pressure gauge should be standard accessories.

A MODERN BURRO

To the desert miner, his donkey is a vital part of his field equipment. He learns to care for his faithful companion regardless of how stubborn the creature may be. To the desert filmer his automobile will be his burro. And, as the miner cares for his beast of burden, so must the motorist care for his vehicle.

Although operating a car in the desert will require little more than average driving skill, conditions occasionally pose a problem for the unfamiliar. The worst of these is driving through loose sand. If your car shows signs of stalling in the loose soil, try not to give the engine too much throttle. Shift to second or low and keep moving slowly. To accelerate the motor under these conditions is likely to bury the wheels in the sand and may cause some other damage to your car.

Also, while most of the desert roads allow for average tire pressure, a good trick in sand driving is to deflate the tires to 15 or 18 pounds. Strangely enough, deflating the tires to this degree will enable you to drive through some of the heaviest sands in the desert with safety and comfort.

[Continued on page 117]



INDIAN PETROGLYPHS, or rock writings, are found throughout the Southwest. The canny cameraman will bring them out with chalk.



HERE LIES HI JOLLY, Syrian camel driver hired by the Union Army during Civil War to test camels as transport in American desert. The experiment failed and camels ran wild for years after.

MOVIES IN COLOR: 4

Exact data on the lamps you will use, where to place them, and how to

estimate exposure for indoor color filming . . . The last of a 4 part series

WHEN a movie maker gets into his stride, many scenes will be photographed indoors, using Type A Kodachrome or Tungsten Type Ansco Color in the camera. His first and basic problem will be one of simple illumination—or just getting enough light on the subject to achieve adequate exposure. And, although color emulsions are relatively slow in speed, this is not too difficult a problem to solve with modern lighting units.

THE LAMPS FOR LIGHTING

Perhaps the most popular of these are the series of bulbs known as Photofloods, with the light of which Type A Kodachrome is specifically color balanced and under which Tungsten Type Ansco Color may easily be exposed with the use of the UV-15 filter, mentioned in the first section of this discussion.

Photoflood bulbs for home use are made in two strengths or sizes (No. 1 and No. 2) and in two types in these sizes—inside frosted bulbs, which are to be used in efficient metal reflectors, and the RFL-2 type (Reflector-Flood), which is approximately the same strength but has a reflecting surface built into it. There is also the RSP-2, a similarly built-in arrangement creating a concentrated, spot-like beam, and the B-1 and B-2 bulbs, which are of blue glass for use in combination with daylight and Daylight Type color films. Most recently offered is the 375 watt medium beam reflector-flood (PH-375) which creates a semi-spot beam with a spread of 20 degrees. (*For complete characteristics of all these units, see Equipment Survey: 8 in December, 1949, MOVIE MAKERS.—Ed.*)

Of this assortment, the No. 2 units are most often used for overall off-scene illumination, with the No. 1 bulbs used on-scene to dress up the setting in ways which will be discussed later. Here again, in the use of No. 2 flood bulbs for overall illumination, the simplest arrangement is the front-lighted one—which copies the same lighting out of doors.

LAMP-TO-SUBJECT EXPOSURES

Because of its simplicity, exposures on such a lighting arrangement may often be estimated by the lamp-to-subject system. A table of such suggested exposures, using two No. 2 Photofloods in hard-surfaced metal reflectors, follows. With the use of two RFL-2 bulbs instead, these exposures should be increased by approximately 1/2 a stop.

RECOMMENDED EXPOSURES

Light to subject in feet	Dark colored subjects	Average colored subjects	Light colored subjects
3½	f/5-5.6	f/5.6-6.3	f/6.3-8
4	f/4-5.6	f/5.6	f/5.6-8
4½	f/4	f/4-5.6	f/5.6
5	f/3.5	f/4 +	f/5.6 —
5½	f/2.8-3.5	f/4	f/4-5.6
6	f/2.8 +	f/3.5	f/4 +
7	f/2.7	f/2.8-3.5	f/3.5-4
8	f/2-2.7	f/2.7	f/2.8-3.5
9	f/2	f/2.7 —	f/2.8 +
10	f/1.9 —	f/1.9-2.7	f/2.7
15	—	f/1.4-1.6	f/1.6-1.9

Depending, obviously, on an even spacing of one's lighting units in relation to the subject, this method of lighting and of exposure estimation is soon likely to become monotonous. The cameraman will find that he has splashed all his available wattage on the principal subject without regard for naturalness in his effects. A beginning filmer may take more than a few shots like this without realizing that this kind of lighting leaves something to be desired.

NATURAL EFFECTS NEEDED

But when he takes critical stock of his films he will see that it is mostly a question of stepping up the pleasingly subdued lighting effects found in the home under normal conditions. A way must be found to reproduce the same highlights and shadows, using lights ten times as strong as the ordinary home lights. Estimating exposure for such lighting is best done with the meter, following the instructions which come with it and the special cautions already discussed (*see Movies In Color: 3, in February*). All of the meter techniques recommended for outdoor filming apply equally well indoors.

This natural effect is achieved by careful placing of lights. If any floor lamps or table lamps are within the field of view, the ordinary bulbs are first replaced by No. 1 Photoflood (or tungsten) bulbs—proper precautions being taken to see that the bulbs do not come in contact with the lampshades. The positions of the on-scene room lamps are then noted, and movie lamps are located outside the scene so that their light might conceivably be the light coming from the table or flood lamps.

LIGHTING YOUR SUBJECT

When a person is in the scene, he should be lighted about the same as he would be under normal room conditions. A strong key light may be located fairly high and to one side, at an angle of about 45 degrees to the subject. It should be augmented by a weaker fill-in light shining from the other side of the camera, but very near camera viewpoint and at about the eye level of the actor. Some back lighting of the head and shoulders, on the side away from the key light, will produce so-called modeling, while walls and other subjects in the background may be lighted independently to a degree which is consistent with your equipment and the mood of the scene. (*For additional discussion and illustration of this basic lighting setup, see Three-Point Lighting in February MOVIE MAKERS.—Ed.*)

RSP-2 photospot lamps are excellent for lighting the background, since they can project a strong beam of light and still be positioned well outside the picture margins. RFL-2 flood lamps or No. 2 Photofloods in metal reflectors are commonly used for this key and fill lighting. Regardless of where it is used, each light should be pointed and shifted about to determine the exact position from which it will be most effective.

The lighting setup just described might be termed a basic lighting arrangement. In using it as a basic lighting formula, and in working out [Continued on page 108]

News of the Industry

Up to the minute reports on new products and services in the movie field

Devrylite models

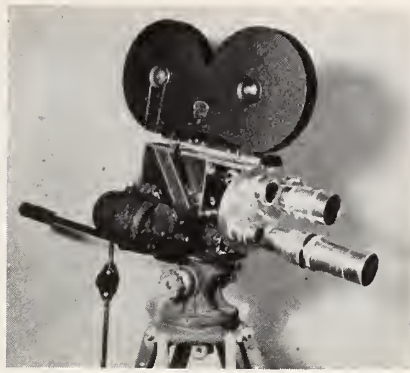
DeVry's Devrylite 1950 16mm. sound projector is available in three different models. A single case model with built-in amplifier, built-in detachable 6 inch Alnico V permanent magnet speaker and a preview screen, total weight 31 pounds, retails for \$345.00. A dual case Devrylite is offered at \$384.50 and includes an 8 inch loudspeaker in separate case. A combination of these models, at \$394.50, includes both the built-in loudspeaker unit and the 8 inch speaker in a separate case.

Outstanding features of the new models are the newly designed amplifiers and soundheads. The sound track is scanned direct, and the photocell is of the conductive type. Operation is on AC or DC without the need of a converter. Demonstrations may be arranged by writing DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.

Platar lens The new Platar 1½ inch *f*/3.5 fixed focus lens is designed specifically for color work in the 8mm. medium. Depth of field scales are engraved opposite diaphragm settings. Priced at \$24.95, tax included, the Platar lens is manufactured by Photographic Arts Manufacturing Corporation, 49 West 19th Street, New York 11, N. Y.

Mansfield editor Retailing at \$6.95, the Mansfield Junior editor is complete with splicer, viewer, rewinds (which rotate the reels parallel to the editing board rather than in the usual vertical position) and film cement—all mounted on a 24 inch hardwood board with scratch-proof rubber bumpers. The editor, which may be used for both 8mm. and 16mm. film, will take a reel up to the 2,000 foot size. It is manufactured by Mansfield Industries, Inc., 1227 Loyola Avenue, Chicago, Ill.

Wollensak stations Fast service was assured owners of Rapax and Alphax shutters when a dozen authorized Wollensak shutter repair stations were set up recently—nine in the United States, three in Canada. The stations are Adam Archinal Corporation, New York 1, N. Y.; Bab's Photo Repair Service, Boston, Mass.; Camera Service Company, Atlanta, Ga.; Cotterman Camera Re-



CINE-KODAK Special, with a Hart four lens turret, Var-area viewfinder and electro-clutch motor drive covering all speeds, is another of Arthur H. Hart's specialized adaptations for specific filming requirements. 400 foot film capacity is a feature of this particular adaptation, which was done for Stanford University. Mr. Hart operates Cinematic Developments and Cinechrome Laboratory, 2125 Thirty Second Avenue, San Francisco 16.

pair, Indianapolis 4, Ind.; O. G. Heine-mann, Inc., New York 1, N. Y.; Mack Camera Service, Union, N. J.; Moler's Camera Clinic, Wichita 2, Kans.; Rintoul Camera Repair, Milwaukee 2, Wisc.; Howard Small, Philadelphia, Pa.; Busch Precision Camera of Canada, Montreal 1, Que.; General Photographic Products Company, Regina, Sask; Keith and Adolph, Saskatoon, Sask., Canada.

New catalog Dowling's, 570 Fifth Avenue, New York 19, N. Y., announces the availability of their new 1950 photographic catalog, containing twenty six illustrated pages. The catalog is free on request.

Reels and cans Reels and reel cans for both 8mm. and 16mm. films are being marketed by the Brumberger Company, Inc., 34—34th Street, Brooklyn 32, N. Y. The items are made of steel, and cans are ribbed for stacking. Metal "fingers" at the reel hub grip film instantly for easy non-slip starting. Price lists may be had from the manufacturer.

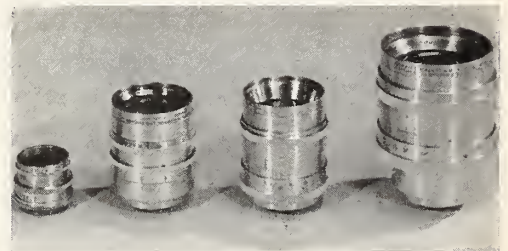
New publication In *Photographic Science and Technique*, a supplement to the monthly *PSA Journal*, the Photographic Society of America offers for the first time a publication outlet intended specifically for papers and articles on scientific and technical aspects of photography. Paul Arnold, executive assistant to the technical director of Ansco, heads up the editorial staff.

Magnefilm recorder Movie-Mite Corporation has entered the magnetic film field with the Magnefilm recorder—a synchronous motor driven, 16mm. magnetic film recorder, housed in a single case. The Magnefilm's film speed is 72 feet per minute, synchronously driven by a spe-

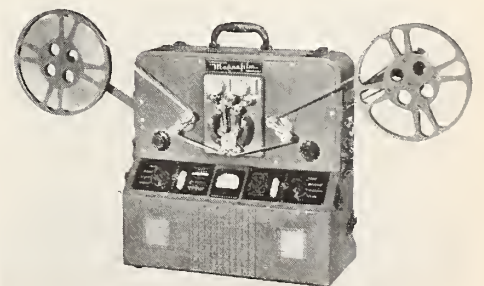
cially designed sprocket drive. Its frequency response is plus or minus one decible, fifty to more than 10,000 cycles. Full details on other quality specifications may be had from Movie-Mite Corporation, 1105 Truman Road, Kansas City 6, Mo.

Wilson Syncro-Meter The Wilson Syncro-Meter is now available in four models. Model 3-A, manually controlled, and Model 3-B, automatically controlled, are for silent projectors, while Model 3-C, manual, and Model 3-D, automatic, are for sound projectors. Prices are as follows: 3-A, \$75.00; 3-B, \$99.50; 3-C, \$113.00, and 3-D, \$137.50. Conversion of any model to any other model will be done at the factory (Wilson & Garlock, 851 North Ogden Drive, Los Angeles 46, Calif.) for the difference in price between the two models.

B & H lens series Four of a new series of seven lenses for 16mm. motion picture cameras are now ready for delivery from Bell & Howell Company. According to the manufacturer, the new optics are the most highly corrected lenses of comparable focal lengths and apertures, and the new series is said to be the first offering a constant degree of magnification from one lens in the series to another. This is due to Bell & Howell's departure from the conventional one inch step between focal lengths. Instead of adding a given increment between



CONSTANT degree of magnification from one lens to another is offered by Bell & Howell's latest line of lenses for 16mm. cameras. From left to right, the lenses are: 7" T 2.7 (*f*/2.5) B & H Super Comat; 2" T 1.6 (*f*/1.4) Taylor Hobson Cooke Ivolet; 2.8" T 2.5 (*f*/2.3) Taylor Hobson Cooke Panchrolat and 4" T 2.5 (*f*/2.3) Taylor Hobson Cooke Panchrolat.



MOVIE-MITE'S MAGNEFILM recorder, with a synchronous motor drive of the sprocket controlled film track, is designed for high fidelity sound.

each focal length, Bell & Howell has multiplied by a given figure—for this series, 1.4—for their magnifying factor.

Calibrated in T stops and including one wide angle and three telephoto lenses, the new series now includes a .7 inch T 2.7 ($f/2.5$) B & H Super Comat; a 2 inch T 1.6 ($f/1.4$) Taylor Hobson Cooke Ivotal; a 2.8 inch T 2.5 ($f/2.3$) Taylor Hobson Cooke Panchrotal, and a 4 inch T 2.5 ($f/2.3$) Taylor Hobson Cooke Panchrotal. Other focal lengths to be available in the future will be 1, 1.4, and 5.6 inch lenses. All objectives are equipped with click stops, in focusing mount and Filmocoted. Further information may be had from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Keystone appoints G. Ellis Peck, of Salt Lake City, has been appointed factory sales representative of Keystone Manufacturing Company in the Rocky Mountain states of Utah, Colorado, Wyoming, Montana and Idaho. Jack Hartigan, of Mount Vernon, N. Y., has been appointed district manager for New York and New Jersey.

Heaterette If your hands or your camera tend to freeze in outdoor winter filming, the Pocket Heaterette may be an answer. The gadget, which fits into the palm of the hand, generates an even temperature of 125° for twenty four hours on just one filling of ordinary lighter fluid. As the vapor from the lighter fluid passes through the heating element, it ignites at 125° —not sufficient to maintain a flame, but warm enough to provide comfortable heat.

The Pocket Heaterette may be used for your hands, or it may be carried in your camera case to assure constant film speed under all conditions. It retails for \$3.50 and may be had from David T. Abercrombie Company, 97 Chambers Street, New York 7, N. Y.

Mart Message The 1950 edition of the *Mart Message*, published by the Camera Mart, Inc., 70 West 45th Street, New York City, is now ready for distribution to advanced amateurs and semi-professionals.

Kodak adapter A new unit—the Kodak 828 adapter—makes color still work with Kodak 828 film a possibility with Kodak Reflex cameras. The accessory will fit either Kodak Reflex I or II cameras. It enables the picture taker to make eight black and white pictures or eight 2 by 2 inch Bantam color slides from rolls of Kodak Bantam 828 film.

Kodak also announces four new filters which extend the present series of yellowish Kodak light balancing filters.



DeJUR-AMSCO'S Embassy Turret is an 8mm., three lens camera with a lifetime guarantee.

The filters—81E, 81F, 81G and 81H—are available in 2 and 3 inch gelatin film squares. The 81E and 81H will be available in Series V and Series VI Kodak combination lens attachments. Each of the new filters lowers the effective color temperature of the exposing light about 100° K more than the preceding member of the series.

Weimet listings Weimet Photo Products Company announces a new sixteen page catalog, listing many types and sizes of sensitized materials as well as various items of equipment. A free catalog may be had by writing Weimet Photo Products Company, 514 West 57th Street, New York 19, N. Y.

Reflex finder Designed for the Cine-Kodak Special, a new reflex finder magnifier is said to offer high magnification for both composing and critical focusing and an offset feature that allows its use with either 100, 200 or 400 foot film chambers. Though the magnifier is rigidly attached to the camera, it is easily removable. Image is erect and corrected from right to left. For full information and prices, write the manufacturer, Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.

Flash numbers New flash exposure guide numbers for both G.E. and Sylvania lamps for use with still Kodachrome film, Type A, have been released by the Eastman Kodak Company. The new numbers are based on the use of the lamps in reflectors of Kodak manufacture. When the reflector is not of Kodak manufacture, experimentation may reveal slight variations in exposure to be necessary.

Turret 8 Latest addition to DeJur-Amsco's line of 8mm. movie cameras is the Embassy three-lens turret camera, with six speeds up to 64 frames a second. The camera is a magazine loading one, with a 10 foot run on one winding. The Embassy Turret

comes equipped with either a coated $f/2.5$ fixed focus lens at \$124.50, a coated $f/1.9$ fixed focus lens at \$134.50, or a coated $f/1.9$ lens in focusing mount, at \$146.50.

A DeJur lifetime guarantee covers the Embassy Turret, which is manufactured by the DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y.

Radiant news Radiant has perfected a new Vynaflect fabric that, it is reported, will not burn or become mildewed and is actually washable. The company also announces an electrically operated unit in sixteen sizes, known as the Radiant Automatic. The screen features a quiet reversible AC motor and the new Vynaflect fabric. Full information on both fabric and screen may be had by writing Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Radiant has purchased all the tools, dies and patents of the Albert Specialty Company and has formed an affiliate organization which will be known as the Radiant Specialty Corporation, 1225 South Talman Avenue, Chicago 8, Ill. Albert manufactured tripods, easels and printers.

Screen Gems The 1950 program of Screen Gems, Inc., national 16mm. distributors, was recently released. Features include four Blondie family pictures and fifteen Westerns. Favorites from past years and several serials are other highlights of the listings. The films are distributed through dealers by Screen Gems, Inc., 729 Seventh Avenue, New York 19, N.Y.

Movies in color: 4

[Continued from page 106]

from it to other effects, there are a number of interesting points to keep in mind.

POINTS TO REMEMBER

1. Having the key light too high illuminates the hair of a subject unduly and causes a distinct shadow to be cast under the nose and chin. *Light should not be so high that the shadow from the nose extends into the line of the lips.*

2. Using a fill-in light on the other side (the shadow side) softens the shadows cast by the key light. It also highlights the eyes, which is very necessary in closeups. The ratio between the fill and the key light should never be more than 1:4 for color. In fact, it is considered that 1:3 gives sufficiently modeled effects, and 1:2 constitutes standard practice in most studios.

3. Working with just one key light is thought to be best because it makes for simplicity in the lighting scheme.

If two or more lights are shining on a person's face from the key light direction, they will cast multiple shadows—one of the worst of the lighting sins.

4. Placing the fill-in light at about the eye level of the subject will create desirable catchlights in the eyes and it also tends to minimize cross-shadows from the subject's nose. If the fill-in light is much to the side, the cross-shadows will be noticeable, especially with a ratio of 1:2.

5. Whenever it is possible to do so, move main objects and persons away from background walls. If this is not done, there will be a shadow cast on the wall for each one of the front lights. With lights kept high and main subjects away from the walls, any shadows which are cast will not be seen. Floor lamps and table lamps, above all, should not cast shadows—especially multiple shadows on back walls—as this shows that they are not really the source of illumination which they are supposed to be.

6. Back lighting will be ineffective if it is seen from camera viewpoint against a highlighted background. For this reason, background walls should be held to a lower key in the areas back of a subject's back lighted head and shoulders. This will provide the separation or modeling which is probably the most artistic tool a cameraman has at his command when arranging lights for interior filming. Much time and care should be devoted to "painting in" the accented back lighting, for it will always give foreground objects in a scene roundness and reality.

7. Avoid "arty" or bizarre lighting, even though you may feel the need to do something different with your lights. The first thing an inexperienced cameraman wants to do is to throw light up from floor level, thus casting grotesque shadows on the faces of his actors. Or he might go in for contrasts in side lighting, just to be different. These are intentional sins. But an unintentional and equally horrendous sin is committed when key lights are clamped to chair backs one on either side of the camera. The result, which is harsh and "hot" in the extreme, has been aptly tagged "Third-Degree" lighting.

A good rule might be to avoid positioning your lights too immediately in any "handy" place. Instead, try to forget the *lights* for the time being, while you think of the *lighting*. If you decide in advance where your highlights, shadows, top light and modeling light should be *on the subject*, then all you have to do is to place the lights in such a way that the predetermined effects will be created.

(Movies In Color: 4 concludes a complete discussion of color filming—indoors and out—begun in December, 1949, and published serially since then—the Editors.)

Try super-telephotos!

[Continued from page 99]

placed it with clear glass screened by a 6 inch lens mask and found that it gave me exactly the area covered by the 10 inch objective. The base plate is placed over the adapter pins on the turret and the lens mount holds it firmly in place. No finder is needed for the 14 inch Dallmeyer, since original centering is done with the reflex finder of the Special. After that, it is quite impractical to follow movement with that much magnification.

STURDY TRIPOD NEEDED

It should go without saying that no one of these lenses can be used except on a tripod—and the sturdier your tripod the better. I have two such heavy-duty units. One is the Camart (not pictured), on which I can use successfully either the 6 inch or 10 inch lens (see Figs. 6 and 7). The other is the Professional Jr. model which, with its specially constructed support attached to the tripod base, is a "must" for the 4 pound weight of the 14 inch Dallmeyer (see Fig. 8).

Also, for bird and other wild life filming, you will find that you get your best results in shooting from some kind of blind. Fig. 9 shows a ramshackle-looking but quite handy arrangement built around a large umbrella. It has a number of advantages. First, it is easily collapsible; second, it is relatively light in weight and, finally, its height can be varied by the length of center pole supporting the umbrella. I also have used a small, three-sided tent, either in its native state or camouflaged to look like a shock of cornstalks.

NEAR RESULTS BEST

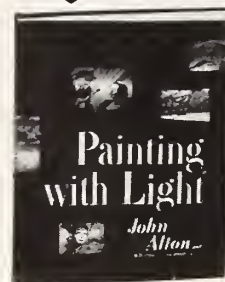
Those amateur filmers who want to try their luck at super-telephoto work should keep in mind that these lenses are not intended for extreme long-range work. They are at their best when trained on relatively small subjects 150 feet or less from the camera. This also was true with my original long-focus lens setup. An example of its work will be seen in Fig. 10, in which the dragonfly was filmed at a distance of 8 feet.

As I went from this outfit to the true



FIG. 10: Closeup of dragonfly was made with 8½ inch long-focus lens 8 feet from subject.

For the most
rewarding results



from
your
camera

Here is the expert know-how on those key techniques that lift movies from good to superb.

Painting with Light by John Alton

Tells you how to achieve the beauty and enchantment of the best photography

THIS NEW BOOK SHOWS IN
DETAIL HOW TO LIGHT—

People:

how to light different types of faces; lighting on clothes; photographic values of make-up; getting the right light on people out of doors.

Special scenes:

firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; lighting equipment you can make.

Interiors and exteriors:

lighting for proper perspective indoors and out; highlights, shadow; interiors in night light; the street at night; shooting an interior from outside; light from doors and windows; light for different times of day, different seasons; the right light on snow, ice, water; mist.

Reviewers say: "The most imaginative and instructive book I have seen," "A must for professionals and all serious amateurs."

The author is a top-rating Hollywood expert

—a Director of Photography whose pictures for MGM, Paramount, Eagle Lion, etc. have been cited by the critics as "some of the most exciting photography in cinema annals."

295 illustrations of equipment and how to place it.

SEE IT ON APPROVAL

THE MACMILLAN CO.
60 Fifth Ave., New York 11

Please send me a copy of *Painting with Light* on approval. I will either remit \$6.00 or return the book at the end of ten days.

Signed _____

Address _____

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

10 Cents a Word Minimum Charge \$2

EQUIPMENT FOR SALE

■ **BASS SAYS:** If you would trade, or buy, or sell. At Bass you'll always do right well.—**CHARLES BASS**, President, 8mm. Universal Cine Master, Wollensak f/2.5, case, like new, \$37.50; 8mm. Revere 88, Wollensak f/1.9, telephoto attachment, wide angle attachment, \$62.50; Bolex H-8, Cooke f/2.5 fixed focus with lap dissolve, 1 1/2" Berthiot f/3.5, 3" Berthiot f/3.5 case, \$245.00; factory new 200 ft. magazines for Cine Special, black, \$275.00; 16mm. B. & H. 70D, 20mm. f/2.9 coated, 1" Plasmat f/1.5 wide angle, 2" Cooke f/3.5, case, \$235.00; 16mm. Zeiss Movikon, Sonnar f/1.4, \$325.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **GUARANTEED** fresh F-A-S-T Pan Film, 1.65; 25' (8-8mm.), \$1.65 25' 8mm. color, \$4.10; 25' 8mm. color base, \$2.25; 100' 16mm. outdoor film (anti-halo), \$3.45. Free machine processing. **MK PHOTO**, 451 Continental, Detroit (14), Mich.

■ **MAKE TITLES FOR MOVIES AND SLIDES EASILY!** Over 150 reusable, one inch pliable letters, numbers and symbols. Adheres on contact to non-porous surfaces, glass, etc. No special apparatus necessary. Complete, \$3.45. **CLINGTITE PRODUCTS COMPANY**, Dept. L, 7 S. Dearborn St., Chicago 3, Ill.

■ **SPECIAL 16mm. EQUIPMENT** designed and built. Synchronous motors installed. Synchronous projectors and **FILM PHONOGRAPHS** for sale or rent. **M. W. PALMER**, 468 Riverside Drive, New York 27, N. Y.

■ **CINE-KODAK Special I** with 100' magazine and f/1.9 lens, \$400.00; with 200' magazine and f/1.9 lens, \$450.00; with two 100' magazines, 4 lenses and case, \$750.00. All with frame counter—guaranteed. **HENRY HERBERT**, 485 Fifth Ave., New York 17, N. Y.

■ **AKELEY NEWSREEL CAMERA** (35mm.) with case, matched 2 inch lenses, Gyro tripod, two magazines. First \$425 takes. **HARRY MAMAS**, 17 Adams St., Medfield, Mass.

■ **SAVE WITH US.** Just a few of our bargains. Electro 16mm. mag. w/f/3.5, w/battery & case, \$37.50; 16mm. Revere turret mag. w/f/2.5 coated Raptar, \$110.00; Micro 16, \$12.00; Argoflex, \$50.00; 30x40 beaded screen, \$7.50; 40x40 beaded screen, \$8.50. **CAMERA SHOP**, 760 Broad St., Providence 7, R. I.

■ **FOR SALE:** 2000 foot 16mm. reels and cans, shelf worn, \$3.50 post paid. **CASTLE** travel film shown once, \$10.00 each. **A. G. CHITTICK**, Frankfort, Indiana.

■ **AURICON CINE-VOICE** sound camera complete with amplifier, batteries, mike, cables, case, \$695.00. Bolex H-16, 1" f/1.5 lens and carrying case, like new, \$249.00. Kodak Model K, 1" f/1.9 lens and case, excellent, \$95.00. Colortran converters boost ordinary 150 watt bulbs to more than 750 watts on house current, \$27.50. **THE CAMERA MART, Inc.**, 70 West 45th St., New York, N. Y.

■ **WORLD'S LARGEST LENS SELECTION**—For those gorgeous Spring and Summer movies. **COATED FOR 8MM. CAMERAS:** 9mm. f/2.5 Wollensak wide angle universal focus, \$43.75; 1 1/2" f/1.9 Berthiot Cinor (focusing mount), \$29.50; 1 3/8" f/3.5 telephoto anastigmat (3 time magnification) in focusing mount, \$36.50. **IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS:** 17mm. f/2.7 Carl Meyer wide angle, \$49.50; 1" f/1.9 Wollensak Raptar, \$58.09; 2" f/2.8 Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50; 6" f/5.5 Schneider Tele-Xenar, \$124.50. These are only a few of our fine lens values. We have the lens you want, 15 day free trial. Satisfaction guaranteed. Send this ad for free catalog and lens list. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. A. Milford.

FILMS FOR RENTAL OR SALE

■ **USED** and New Castle films. 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

■ **UNUSUAL** industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. **INTERNATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ **CLEARANCE** Sale: 200 ft. 8mm. subjects, \$2.50; 400 ft. 16mm., \$4.00. Cartoons, News, Sports, etc., like new. Send check or money order. **SAMSON'S**, Pine & Portland Sts., Providence 7, Rhode Island.

■ **CLEARANCE:** Kodachrome Travel Shorts, 100' 16mm. silent, \$11.00 each. Write for list. **WURTELE FILM PRODUCTIONS**, Box 504, Orlando, Florida.

■ **CASTLE** Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by **STANLEY-WINTHROP'S, Inc.**, 90 Washington St., Quincy 69, Mass.

■ **UNUSUAL** films: 8mm. 50 ft., \$2.75; 16mm. 100 ft., \$6.00; 10 color slides, \$2.50. Send for free list. **SHAWMUT PRODUCTIONS**, P. O. Box 132, Elmwood Station, Providence 7, R. I.

■ **FASCINATING** films: 8mm. 50 ft., \$2.75; 16mm. 100 ft. \$6.00; 10 color slides, \$2.50, with viewer, \$3.25. Send for free list. **PROVIDENCE FILM EXCHANGE**, P. O. Box 157, Olneyville Station, Providence, R. I.

■ **UNUSUAL MOVIES**—sample reel 8mm., 50 ft., \$2.75; 16mm., 100 ft., \$6.00 w/SOF, \$8.75. Special—new 8mm., 50 ft. cartoons, travels, etc., \$1.00 each, 6 for \$5.00, all known brands. Send for complete free list. **CAMERA SHOP**, 760 Broad St., Providence 7, R. I.

■ **"1950 ROSE PARADE"** Kodachrome movies, special edition: 16mm., 200', \$27.50; 8mm., 100', \$14.75. Deluxe edition, 16mm., 400', \$55.00; 8mm., \$27.50. **NORM JACOT**, 653-26th St., Manhattan Beach, Calif.

■ **MOST** complete library of shorts in Italian and English on Italian life, culture and folklore. Lists. **MEDITERRANEAN FILMS**, Box 55 Times Plaza, Brooklyn 17, N. Y.

■ **BIGGEST** 16mm. sound film bargain! Twelve good used 100' "Soundies" musicals, \$9.95 plus postage. Hundreds of titles available at \$1.49 each. Write for our big list. **BLACKHAWK FILMS**, Department MM, Davenport, Iowa.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **SOUND, SILENT MOVIES;** lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **1950 ROSE PARADE MOVIES** offered again by popular demand. Thrilling spectacle in Kodachrome. Beautiful girls! Colorful floats! 200' 16mm., \$29.95, 100' 8mm., \$14.95. **AVALON DAGGETT**, 441 North Orange Drive, Los Angeles 36, Calif.

EQUIPMENT WANTED

■ **CASH** IS WAITING for your photographic equipment, movie films, outdated films, what have you? If it is a large job lot or just a \$1.00 item, we are waiting to hear from you. Trades accepted. Write to **CAMERA SHOP**, 760 Broad St., Providence 7, R. I.

FILMS FOR EXCHANGE

■ **EXCHANGE** or buy used movie films. Mention your MM. Write **GALLARD'S EXCHANGE CLUB**, 29 Coe Ave., Hillside 5, N. J.

MISCELLANEOUS

■ **KODACHROME DUPLICATES:** 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM. INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO** 4x5 bl. & w. enlargements and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIOPHOTO**, 1187 Jerome Ave., New York 52.

■ **RIFLES**, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at **NATIONAL CAMERA EXCHANGE**, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eas'man, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ **NO** negative? ? ? Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIOPHOTO**, 1187 Jerome Ave., New York 52.

■ **PROCESS** your own movie film. Easy instructions, formulae, 25¢. **SUPERIOR BULK FILM CO.**, 103 S. Wells St., Chicago 6, Ill.

■ **COMPLETE** file **MOVIE MAKERS** since 1926. Most years in binders. Make offer; with, without binders. **ALDEN E. MILLER**, 3212-34th Ave. So., Minneapolis 6, Minn.



FIG. 11: Baby woodpecker 30 feet away was caught in closeup with 14 inch telephoto.

telephotos, I found that the same conditions obtained—only perhaps a little more so. The best range for the 14 inch Dallmeyer, for example, proved to be up to 50 feet from the camera—unless it was trained on a rather large field. Fig. 11 shows the excellent results obtained on an immature woodpecker pictured at 30 feet from the camera.

The 10 inch Eymax, specifically designed for motion picture work, may be more highly corrected than the Dallmeyer. In any case, I find that it records with acceptable sharpness all scenes up to 150 feet away. Fig. 12, of the great



FIG. 12: Medium shot of great blue heron was made with 10 inch tele at 150 feet.

blue heron, was filmed at slightly more than that distance. Within the 50 foot range it records closeups which compare in definition to anything shot with the shorter, standard telephotos.

The 6 inch Baltar I value for its unusually high speed (at that focal length) of f/2.7. Since birds always nest in the shade, this considerable advance in speed over the f/4.5 of the 10 inch lens often means the difference between getting a nesting sequence and not getting it. It also is excellent for the soft light of early morning, and even at full aperture returns good results.

So there you are. This ought to be enough to give you an idea of the intriguing opportunities in super-telephoto filming. And yet, if you're thinking of going into it on this scale, perhaps one further item should be included on the agenda—the weight of the outfit. Here it is, by units: camera, 10 1/2 pounds; tripod, 14 pounds; carrying case with four lenses and extra film chamber, 15 pounds. Add to that the binoculars, the blind and your lunch—and you'll see it's not a light undertaking.

Late releases

Features and short subjects

for 8mm. and 16mm. screens

■ *Undercover Man*, six reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William Boyd as Hopalong Cassidy is on the Mexican border this time, with his pals California and Breezy, as played by Andy Clyde and Jay Kirby. Gold thieves and cattle rustlers are the sinister elements involved, and they keep the action accelerated until their eventual downfall.



■ *Waverley Steps*, running time 32 minutes, 16mm. sound on film, black and white, is distributed by British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. A different approach marks this portrait of Edinburgh—a travelog in which the camera does all the traveling, while the dialog is restricted to conversations between normal citizens about minor human incidents. Through a period of twenty four hours, the camera watches the citizens of Edinburgh as they live. And, unobtrusively, a lot of the city is shown.



■ *Hurry, Hurry!*, one reel, black and white, is available in all standard sizes through photographic dealers. It is distributed by Castle Films, division of United World Films, Inc., 1445 Park Avenue, New York City. W. C. Fields rides an auto to glory as he tries to rush a lady to a hospital, on the assumption that she is expectant. Mr. Fields has a manner with cars that is thoroughly hilarious, though his technique might not be recommended by the A.A.A.

The New "EMCEE" (Master of Ceremonies)



Announcer System

Can be used with
regular Movie-Mite
10" Auxiliary Speaker



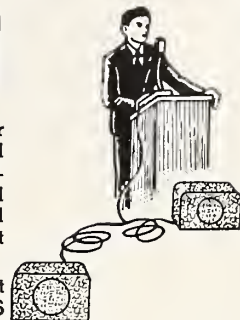
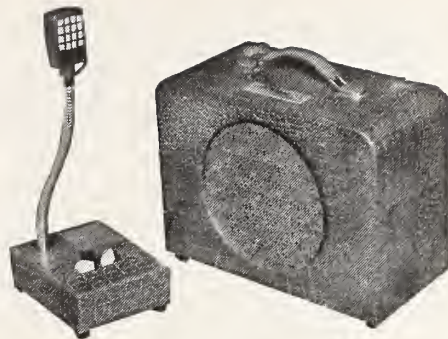
Commentator
can adjust
his own tone
and volume

Perfect for
your Slides or
Silent Film

... a simple, foolproof announcer system for many uses ... in school rooms, business and women's clubs, sales meetings, outdoor gatherings, the nursery, sports tournaments, and above all ... to help you put a professional touch to your silent movies and 2x2 slides. It even has a plug-in for a turntable.

All in one case, amplifier and microphone fit in back of speaker case ... weighs only 16 pounds ... has the famous Movie-Mite four-watt, miniature tube amplifier ... attached microphone ... tone and volume control ... ten-inch speaker ... all cables included ... beautiful alligator, brown leatherette covering.

Write for literature. ... See your photographic dealer today for a demonstration.



TWO
SPEAKERS
can be used,
50-foot cable
on each



MOVIE-MITE CORPORATION

1105 E. Truman Road

Kansas City 6, Mo.

Neumade

FILM CABINETS

KEEP FILMS SAFE

PERMANENT FILM PROTECTION

ALL STEEL

INDEXED

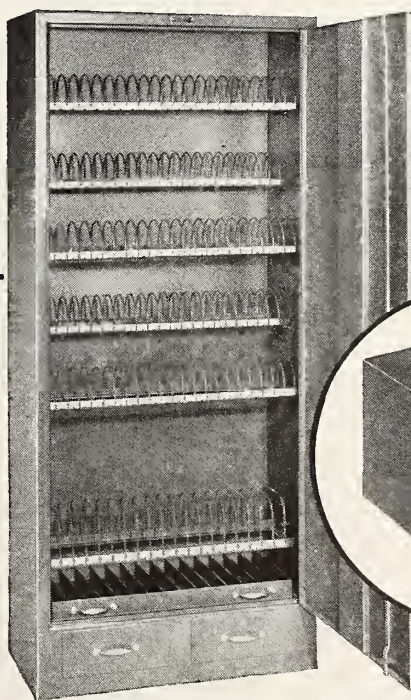
KEY LOCKS

DUSTPROOF

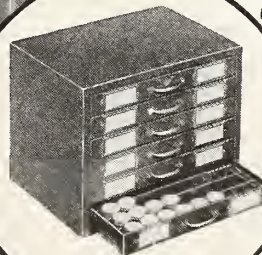
FIREPROOF

ALL WELDED

OVER 50 MODELS



FILMSTRIPS
MODEL MF-6



Holds over 300 film-strip cans, each in its own place and indexed. Six drawers—adjustable dividers.

WRITE FOR CATALOG
NO. 17

TYPICAL 16mm CABINET

Floor model for varied library—capacity of 120 reels
of varied sizes and 100 filmstrips.

COMPLETE LINE 16MM FILM
FILING AND HANDLING
EQUIPMENT.

Neumade

PRODUCTS CORP.
330 W. 42 ST. NEW YORK 18, N. Y.

BIGELOW MOTION PICTURE FILM COMPENSATED IN PROCESSING TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	\$1.94	\$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. mogozine	3.25	2.75

ABOVE PRICES INCLUDE
24-HOUR PROCESSING SERVICE

**Bigelow Film is New, Fresh
Stock. Not War Surplus**

PROCESSING SERVICE ON FILM OTHER THAN OUR OWN

25 ft. 8mm. . . \$.50
100 ft. 16mm. . . 1.50
50 ft. mag. . . .75
(if we keep magazine)
1.00
(if we return magazine)

Californio buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with
professional motion pictures are yours
when you use NEW COMPENSATED

Bigelow Films

6449 Regent St. Oakland 9, Calif.



POWERFUL 138MM LENS \$39.50

Very powerful 5 1/2" F3.5 coated. In our
focusing "C" mounts fits 16MM cameras;
Bolex, Victor, Bell & Howell, Revere 16,
Keystone, Cinefox, DeVry, etc.
Sharp and color corrected . . .
Mailed insured with dust cap.

We can adapt to other cameras also

CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire Blvd., Los Angeles 25, Calif.

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

8MM — 16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

**HOME
MOVIES**

DESIGNED
TO DELIGHT!

HELENE DIST. CO.

182 Peace St. Prov., R. I.

*The
Very Latest*

New 100 ft. re-
leases 16mm \$6.00,
available in sound;
8mm \$5.50.

FREE LIST
ON REQUEST

Dissolves without a backwind

[Continued from page 95]

sible through the use of this technique. Certain effects, such as split-screen multiple exposures, may require running the film through the machine several times to achieve the desired results. But making your dissolves in this manner may have its virtues. It makes careful film planning a necessity. It makes for exact and reasoned choices as to where and why you are going to employ dissolves. Certainly you will not tend to use dissolves in a haphazard fashion.

It's lots of fun to try and make a simple machine do complicated things. Sometimes it isn't the limitations of our equipment that really hold us back. More often it may be the limitations in our thinking that won't let us try a new route to an old destination.

Camera tricks a la carte

[Continued from page 96]

Mom and Dad approaching a closed bedroom door. Dad opens it, flicks on the light and they both hurry in.

19. Medium shot of Johnny, sitting up in bed and crying. Mom and Dad come to the bed, try to comfort him.

20. Closeup of Johnny. He looks scared. He says:

Title. "I had a nightmare."

21. Same setting as Scene 19. Mom and Dad are sitting on Johnny's bed. Mom soothes Johnny, while Dad looks sheepish. Johnny lies back on his pillow, and Mom adjusts the covers.

22. Same setting as Scene 18. Mom comes out of the room. Dad flicks out the light in the room, then closes the door after him.

23. Semi-closeup of Mom and Dad standing in front of the closed door. They start arguing. Dad apparently getting the worst of it. She points a finger at him and says:

Title. "You should know better than read him ghost stories!"

24. Same setting as Scene 23. Dad pooh-poohs her statement and says:

Title. "There's no such thing as ghosts!"

25. Same setting as Scene 24. After Dad delivers his statement, he walks out of camera range. Mom stands alone a moment, thoughtfully. *Fade out.*

26. *Fade in.* Closeup of clock, which reads midnight. If possible, panoram slowly to shot of Dad hunched once more in his easy chair, still reading the book of ghost stories. The sole lighting is again the bridge lamp.

27. Semi-closeup of Dad as he closes

the book. He seems somewhat nervous and rolls his eyes from one side to the other, as if trying to pierce the darkness of the room.

28. Same setting as Scene 27 but in medium shot. The scene is in darkness except for the light centered around Dad's chair. He tosses the book on the floor, reaches for a pack of cigarettes on the end table. He takes one, lights it, inhales, then rests his elbow on the arm of the chair with the cigarette held lightly between his fingers.

29. Semi-closeup of Dad with cigarette held between his fingers. (*With your camera set firmly on a tripod, stop the camera, have Dad hold perfectly still and then you remove the cigarette from his fingers. Start your camera again.*)

30. Same setting as Scene 28. Dad jumps as he sees that the cigarette has disappeared. He looks around the floor, but can't find it. He leans back again in the chair and scratches his head. Then he reaches for another cigarette and lights it. (*Repeat twice the action in Scenes 28 through 30, with Dad getting more nervous each time.*)

31. Same setting as Scene 28. At last Dad gets a cigarette lighted and it doesn't disappear. He pulls on it nervously, then again rests his arm on the chair with the cigarette held between his fingers.

32. Closeup of cigarette between fingers. (*Stop camera. While Dad holds hand perfectly still, place three more lighted cigarettes between his fingers. Start camera and shoot a small take.*)

33. Semi-closeup of Dad as he discovers four cigarettes in his hand. This time he really is alarmed. With shaking hands he places the smokes in an ashtray, then peers nervously into the surrounding darkness. (*This disappearing act can be repeated, using other articles on the end table until poor Dad is whipped up to a frenzy.*)

34. Same setting as Scene 28. Dad is now a nervous wreck, yet too scared to call out or leave his chair. He leans back and closes his eyes. At this point a sheet-clad ghost enters the scene and walks behind his chair. Dad is unaware of it. (*For those of you who wish to delve into double exposure, shoot Scene 34, then rewind and superimpose the ghostlike figure. This will add an ethereal effect to the ghost.*)

35. Same setting as Scene 28. Dad opens his eyes. The ghost is now standing at his left. He lets out a yell and freezes in his chair. (*Stop your camera and remove the ghost from the scene. Start camera.*) Dad gapes as he sees the ghost disappear. (*Repeat with ghost appearing and disappearing from his right.*)

36. Same setting as Scene 29. Dad jumps out of his chair, looks wildly around him.

37. Medium long shot of Scene 36. Dad starts running about, turning on lights, until the room is well flooded. Then he returns to his chair, leans over and picks up the book, which he tosses in the wastebasket.

38. Closeup of Dad's face. It is thoughtful, still somewhat frightened. Slowly and wonderingly he shakes his head.

39. Same setting as Scene 2. After another quick look around the room, he slowly walks out of camera range. Then the ghost walks into camera range from the opposite side. This scene is NOT a double exposure. The ghost takes off the sheet, revealing Mom.

40. Closeup of Mom, smiling wisely, as if she had taught Dad a lesson.

41. If possible, slowly panoram to a shot of the clock, which now reads twelve twenty five. *Fade out.*

Other simple trick techniques which you can include in your continuity at will are those of double exposure, split-screen images and reverse motion. For guidance on making double exposures (which essentially involves nothing more than some method of winding back your film), see *Dissolves Without a Backwind*, on page 94. For an elementary method of making split-screen shots, see *Simple Split-Screen Effects* on page 97.

Reverse motion, in case you haven't tried it, is created by shooting your scene with the camera held upside down and then, after processing, turning this scene end-for-end and side-for-side on the splicer. With 8mm. film and its single line of perforations, the side-for-side twist cannot be followed. Thus, in planning such reverse motion scenes, you should avoid any identifiable reference to right and left positions.—*The Editors.*

Exposure meters

[Continued from page 93]

average scene and make allowances.

A reflected-light meter tends toward overexposure on a dark subject, while an incident-light meter tends toward underexposure on a similar dark area. On light colored subjects, the errors go in the reverse direction—underexposure with a reflected-light meter, overexposure with the incident type. Usually the errors are not serious and a small (one half to one stop) adjustment of the indicated aperture will fix them.

You may now ask when should a reflected-light meter and when should an incident-light meter be used? Actually, either meter may be used for any subject once the owner gets used to his instrument. The reflected-light meter user must be careful to point his meter at a subject that has an average color. A gray card is best, but other substi-

tutes may be found, such as a gray tree trunk, a gray rock, a gray building, a gray hat or coat. The cameraman should be sure to select an object large enough to fill the field of view of the meter and he should then approach this subject closely enough to exclude surrounding objects. Also, he should avoid pointing the meter at abnormally dark objects like dark foliage and shadows, or at abnormally bright objects like the sky, snow or light glancing off water. The readings will be misleading.

When using an incident-light meter the precautions are different. Chiefly, you should be sure that your meter is held in truly the same light as is falling on the subject. This is particularly important indoors. Most of the time this requirement is quite easy to meet, especially when you can hold the meter at the subject itself. When the subject is at a distance, it sometimes takes a little ingenuity to hold the incident-light meter in the same or a sufficiently similar light condition. For example, you may be standing in the sun when your subject is in the shade. The trick here is to *create* some shade for the meter by shielding it from the sun with your hand or hat.

Another point it is well to keep in mind is that the ASA or other film speed numbers are not sacred, to be used as published under all conditions. If you find that all your footage runs consistently a little darker than you would like to see it, by all means use a lower film speed number on your meter readings. For example, if you've been using ASA 10 for outdoor color film and the results are dark or muddy, set your meter to ASA 8 or even 6 if you want to brighten your pictures. Use a higher number to darken your footage if your pictures run slightly but consistently washed-out in color. Don't hesitate to change if your results are not what you want.

Finally, if you would like to check the accuracy of your meter, a rough test can be made rather simply. With an incident-light meter, point it directly toward the sun around noontime on a bright day. The instrument should indicate between $f/9$ and $f/11$ at normal camera speed for ASA 10 film. The same exposure should be indicated by a reflected-light meter trained from a close position on a Neutral Gray Test Card (Eastman Kodak), held so that the noon sunlight falls full upon it. Be careful, however, that the shadow of the meter does not fall on the card.

To become really proficient with your meter you should take notes whenever you use it and then check your films against these notes. In this way you'll find out rapidly how you metered your best shots and how you metered your poor ones. The successful techniques can then be repeated, the unsuccessful avoided.

HOW TO MAKE BETTER MOTION PICTURES



HERE'S the key to good movie making—for both amateur and professional. If you have a camera, film, an exposure meter, and a copy of this handbook, you possess all the materials you need to make successful movies.

Just Out!

Handbook of Basic Motion-Picture Techniques

By Emil E. Brodbeck

Well-known motion picture photographer;
President, Celluloid College

311 pages, 6 x 9, over 200 illustrations, \$5.95

NO matter how expert you become, the basis for all of your movie-making operations are to be found in this book. It

Motion-picture films illustrating each of the 10 chapters of this book are available at your local film library or photo dealer.

discusses both the mechanics and techniques of the camera, lenses, exposure, etc. It takes up, one by one, the ten stumbling blocks in motion-picture making. Panning—using the tripod—shot breakdown—screen direction—matching action—newsreel technique—build-up—composition—indoor lighting—and applied techniques are all covered in detail. Over 200 clear illustrations point up all the vital information you need or want.

At your bookstore
or use coupon for

10 Days Free Examination

McGraw-Hill Book Co., Inc.,
330 W. 42nd St., New York 18

Send me Brodbeck's *Handbook of Basic Motion-Picture Techniques* for 10 days' examination on approval. In 10 days I will remit \$5.95, plus few cents for delivery, or return book postpaid. (We pay for delivery if you remit with this coupon; same return privilege.)

Name
Address
City Zone State
Company
Position MM-3-50

This offer applies to U. S. only.

8 CLUBS 16

Brooklyn gala plans The eleventh annual gala show of the Brooklyn Amateur Cine Club, ACL, is slated for April 14 at the St. Felix Street Theatre, 122 St. Felix Street, Brooklyn, N. Y. Among the prize winning films already scheduled are *Mexican Malarkey*, by Cal Duncan, ACL, *Anytime After Six*, by E. H. Sparks, ACL, and *One Dinar More*, by J. N. Unwalla, all three honored in the 1949 Ten Best contest. The program will be supplemented with members' club contest award winners.

Tickets are \$.95 each and may be obtained from R. F. Rathbone, Room 820, 116 John Street, or E. E. Adams, 55 West 42nd Street, both in New York City. Mr. Rathbone may be reached by phone at CO 7-5288 during the day or DA 6-2223 at night.

Kansas City elects John C. Sherard was re-elected president of the 8-16 Home Movie Makers, of Kansas City, Mo., in the recent balloting. Robert C. Davis was named vicepresident, and Herman B. Davis became the new secretary-treasurer.

Plans for the current year include a series of workshop nights devoted to titling, editing, lighting and equipment demonstrations by manufacturers' representatives. The club is entering its third year.

At Schenectady Dr. Katharine B. Blodgett, a scientist of the General Electric Research Laboratory, was the guest speaker at a recent meeting of the Movie Group, Schenectady Photographic Society, ACL, in that northern New York city. Her topic was *Interference Colors and Lens Coatings*, a subject which she illustrated on the spot with various test experiments. Francis Spoonogle, chairman of the Movie Group, arranged for Dr. Blodgett's appearance.

Metro calendar The first two months of the new year provided members of the Metro Movie Club, in Chicago, with some widely diversified film fare. Travel interest was supplied by *Europe in the Spring*, by Morris Baker, *From Desk to Deck*, by Mildred

The people, plans and programs of amateur movie groups everywhere

Burage E. Stiles



DR. KATHARINE B. BLODGETT, of the General Electric research laboratory, demonstrates a point on lens coating before members of the Movie Group, Schenectady (N. Y.) Photographic Society, ACL.

E. Young, and *From Canton to Canton*, by Othon Goetz, ACL, all in 16mm. color. Harry K. Shigeta, principal guest at a January session, talked on *Dramatic Production on Limited Budget*, which was illustrated by his film, *Zion Passion Play*. The vacation theme was treated in *Wisconsin Summer* and *October Adventure*, by Harrie and Marge Craig, and three short films by Fred Haupt—*Midsummer Day Dreams*, *Land of the Long Tails* and *Harbinger of Things to Come*—all on 8mm. Kodachrome.

L. A. awards Winners in the annual contest have been announced by the Los Angeles Cinema Club. In the scenario group, *How to Build a House in Ten Minutes*, by George Einfeldt, won first prize, with *The Willow Ball*, by Dick Reed, placing second. *Guatemala*, by Mrs. E. B. Kellam, ACL, took first prize in the travelog section, with *Basque-France*, by Mrs. Mildred Zimmerman, ACL, and *Paradise in Mid-Pacific*, by Jack Shandler, filling second and third places respectively. Top honors in the sound category went to Edward S. Kernan for *Music, Color and Corn. Made to Order*, by Leo Caloia, rated second, and *Pacific Pathway*, by Dr. Zimmerman, placed third.

Winnipeg program A recent session of the Winnipeg Cine Club, in Canada, featured the screening of *Trappers Fur Festival*, by Robert Frederickson, 1000 feet of 16mm. Kodachrome produced for the Manitoba provincial government. Also shown was *Lurch of Time*, 200 feet of 8mm. Kodachrome, by Bob Cohan, ACL, a composite of Winnipeg scenes and events. An open forum on various movie making problems and a discussion of titling techniques, led by the Messrs. Lambert, Patterson and Cairns, completed the evening.

Phila. sessions Midwinter meetings of the Philadelphia Cinema Club included two devoted respectively to special-subject camera techniques and continuity. The former subject held the spotlight when



BERKELEY MOVIE CLUB members are H. F. Kranz, A. Haagrave, A. Leach, Dr. F. R. Burton, ACL, Carl H. Fox and Aubrey L. Hodges, president.

the southwest district of the city arranged the program, under the chairmanship of Robert Tross. Films shown were *Thanksgiving Parade*, 1947, by Sidney Malet; *Babies of the Animal World*, by Fred Warner; *Modern Buccaneers*, by Mr. Tross; *Botanical Adventures from Maine to Florida*, by Irwin Boeshore, ACL; *Birthdays*, by Arthur Hurth, and *Vacationland*, by Virgil Woodcock, ACL.

The subsequent session, conducted by Alfred E. Nichols, ACL, featured a talk by past president A.L.O. Rasch on continuity. This was followed by the screening of members' films, which included *Mystic*, by Norman C. Birks; *Elfreth's Alley*, by Jesse H. Haines; *Springtime in and Around Philadelphia*, by Howard Haman; *St. Lawrence and the Saguenay*, by Jeanette Kelly; *Model Airplanes*, by J. Henry Maurer; *Rambling in Color*, by Alexander McCalmount; *Idle Days*, by Mr. Rasch, and *Along the Tow Path*, by Richard Stehle.

New Italian group Another amateur cinema club has been organized in Italy, this one in Legnano. Dr. Giuseppe Bozzetti is president, and Giovanni Re is the vicepresident. Treasurer and assistant are Augusto Bandera and Gianmaria Viespoli, respectively. Dante G. Alberti is the secretary.

Durban awards The Selwyn Jacobs Cup competition, sponsored by the Durban Amateur Cine Club, of South Africa, was won by J. J. McKenzie with his 16mm. production, *Unspoilt Africa*. Runners-up were *Barrier Reef*, on 8mm., by Dr. V. A. Wager, and *Shembe*, on 16mm., by A. G. Frolich, ACL, second and third place winners, respectively.

N. Y. 8's screening A diversified film program entertained members of the New York City 8mm. Motion Picture Club at a pre-holiday session. The films projected included *The Cruise of the Lady Helen*, by Morris H. Auerbach; *Movie Miseries*, by George A. Valentine, ACL; *Acqua-Kids*, by R. M. Fulmer, ACL; *Vacation in Pennsylvania*, by Kurt Bayer, and *49'ers*, by P. E. Worrell, ACL, of Kansas City, Mo.

Miami program The year's end program of the Miami Movie Makers, ACL, was made up of three travel and one novelty film. In the former group were *Flying Down to Central America*, 400 feet of 8mm. color, by Floyd W. Taylor; *Smoky Mountains*, 300 feet of 8mm. color, by E. E. Gayle, and *Nantucket*, 380 feet of 16mm. color, by R. T. Pansie. *Doghouse Blues*, by Earl H. Sparks, ACL, was the novelty num-



110 Volt AC/DC

Variable Speed Motor

With TACHOMETER
for EK Cine Special

Now you can motor drive
your Cine Special with
confidence.

Tachometer is mounted in clear view
of operator. It is calibrated from
16 frames per second to 64 fps.
with a definite RED marking for
24 fps.

Electrical governor control for adjust-
ing speeds. Steady operation at all

speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling
which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This
drive arm is easily replaced.

Furnished complete with rubber-
covered cable and plugs. Write for
complete details.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.



REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

ACL MEMBERS: The ACL has on hand a
limited number of 8mm. black and white
ACL leaders. Normally priced at 50¢, they
are available at 35¢ each as long as the
supply lasts. Send orders and remittances
to the Amateur Cinema League, 420 Lex-
ington Avenue, New York 17, N. Y.

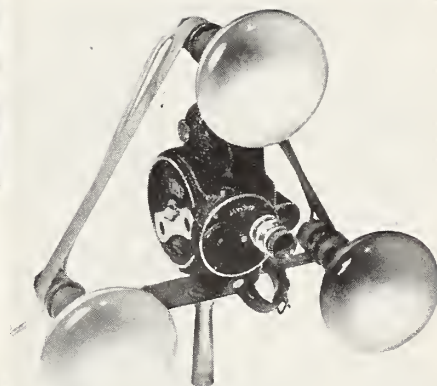
UHLER CUSTOM BUILT
Cine MACHINERY
MADE IN U.S.A.
**MOTION PICTURE
16mm PRINTERS 8mm**
CONTINUOUS — REDUCTION
Send for Descriptive Literature
UHLER Cine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

2 1/4 x 3 1/4 COLOR PRINTS 50¢ each
Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame
desired. Add 25¢ handling charge on
orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.



THE TRI-LITE

(Pat. Pend.)

IT'S NEW. IT'S DIFFERENT
FOR THOSE INDOOR PICTURES

A light at 3 points around the camera lens,
which makes for sharper pictures. Eliminates
shadows so ideal for color film. Fits all
cameras. Handle fits on tripod. Off and on
switch. 15 feet of cord.

Shipped postpaid on receipt of \$3.95, check
or money order.

Try it 10 days, if not satisfied return it and
get your money back. Lights not included.

WALTER WILLIAMS MFG. CO.
15237 Pramenade Detroit 24, Mich.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.



It Answers Every Title
Making Problem

Sold Only by Mail

MAIL A DOLLAR BILL TODAY



WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 27, CALIFORNIA.

**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**
and other services
to 16mm producers

**35 MM SLIDE and
FILM STRIP SERVICE**

**16 MM
and
8 MM**
*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

FADES and SPECIAL EFFECTS
Have YOU tried the MOVIE-TRIX way of putting fades and effects into YOUR movies? Professional method gives you Circle Wipes, Whirlpools, Sawtooth and Clock Sweeps, Slow and Fast Fades, all used AFTER EDITING! No chemicals! Cost of full doz. ass't is \$1.25 for 8mm, \$1.50 for 16mm.
Send for free circular

MOVIECRAFT COMPANY
1623 Unionport Road New York 60, N. Y.

PHOTOGRAPHY
To give your home movies that "professional touch," TRAIN in ALL phases of photography. Home Study Course includes expert instruction in new movie techniques. Resident Training in ALL branches of "still" work. WRITE TODAY!

**NEW YORK INSTITUTE
OF PHOTOGRAPHY**
Dept. "105," 10 W. 33 St., New York, N. Y.

ACL LEADERS FREE!
There's a free copy of ACL's new full-color leader for every movie maker you sign in League membership.
And remember . . . The bigger the League, the better it serves YOU. Sign a member this month!

LOOK!
NEW INSTRUCTIONAL FILM!
"Source of the Amazon"—fascinating pictorial of world's greatest river! Kodachrome. \$90.00. Also 8 & 16mm Westerns, Sparts, Comedies, Old-Time Musicals and Famous Walt Disney Cartoons!
\$1.00 up. Your dealer or direct.

Big, FREE Catalog on request. State 8mm, 16mm or Sound . . . Your dealer or Lab. H

6060 SUNSET BLVD., HOLLYWOOD 28 CALIF.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR free illustrated brochure and samples
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

ber. The latter two films were borrowed from the ACL Club Library.

The club, in cooperation with the Epsilon Chapter of Beta Sigma Chi, recently presented a program of films for children in the County Hospital and Home, in Kendall, Fla., as part of the community ventures planned by the club's events committee.

Toronto schedule Midwinter sessions of the Toronto (Canada) Movie Club were divided between members' films and those loaned by neighboring groups. The Edmonton Movie Club furnished an 8mm. group production of a comedy theme. Another loan film was *Early One Morning*, a Swedish Christmas film with sound track. Among members' offerings were *Summer Sails*, by Harold Porter, a 16mm. Kodachrome production with sound on film; *This is Story Time*, an animated fairy tale in 8mm. color, by Jack Grassick, and *Down on the Farm*, by Jerry Tripp.

Peoria elects Mrs. Ida Mae Harms, ACL, was chosen president of the Peoria (Ill.) Cinema Club in a recent election of officers for the current year. Caesar Dentino, ACL, is vicepresident, and D. R. Carlton, ACL, was re-elected secretary. Paul Marshall, ACL, is treasurer. In charge of club contests will be Kert Leucht, while programs will be handled by C. W. Gustafson, ACL. Mrs. Alan T. Myers is librarian, and Sam Troup will handle publicity.

Kenosha winners Delores and Timothy Lawler, ACL, captured the grand award, as well as first and second places in the 16mm. class, of the annual contest sponsored by the Kenosha (Wisc.) Movie Makers Club, ACL. Their winning films were *Pastorale* and *Isle of the Dead*, the former first place and grand award winner. Runner-up was *Canada*, by the Reverend Edwin Jaster, ACL.

In the 8mm. group, *Just Fishing*, by Eldon Voelz, took first place, with *Speedway Thrills*, by Emil Bailke, in second position.

Denver reorganizes In order to embrace Denver's outlying districts, the Denver Cinema League has been reorganized under the name of the Greater Denver Cinema League. Newly elected officers for the group are Alfred D. Kleyhauer, president; Ralph L. Asbury and M. W. Swansick, ACL, first and second vice-presidents respectively; Harry B. Bergstrom, secretary-treasurer, and Markley L. Pepper, ACL, chairman of the board of directors.

The February meeting featured a screening of exchange films from the Amateur Motion Picture Society of Al-

Chicago Tribune



IN CHICAGO, Dr. C. Enion Smith, ACL, left, presents President's Trophy from Association of Amateur Cinema Clubs to Edward Diller, Metro Movie Club president, and a personal trophy to Carl D. Frazier, ACL, for *Who's A Coward?*, Association competition winner.

bany (N.Y.), ACL, which included *Heaven Will Help the Working Girl*, by Art Keniritza; *Winter Vacation in Florida*, by Mary Robilatto; *The Lake District*, by Esther Cooke, ACL, and *Winter Wonderland*, by Helen C. Welsh, ACL.

Plans are going forward for the Denver group's annual salon, to be held on May 1 this year.

Hartford visitors A recent meeting of the Hartford Cinema Club was enlivened by the presence of Joseph J. Harley, FACL, of Summit, N. J., and Cal Duncan, ACL, of Lee's Summit, Mo., who presented their own films for the entertainment of the gathering. Mr. Duncan showed his 1949 Ten Best winner, *Mexican Malarkey*, while Mr. Harley screened *Little Intruder* and *Design in White*. *Sail Fishing*, by Al Schmidt, ACL, of Binghamton, N. Y., completed the program.

Portland elects An election held recently by the Portland (Ore.) Cine Club resulted in Peter Porco being named president, with Lillian Nelson as vicepresident. Lois Tiements is secretary, and William Given becomes treasurer. Ruth Long and William O. Anderson were appointed membership and program chairmen, respectively.

The club held its annual gala party at the Nortonia Hotel during the holiday season, a festive affair featuring barber shop quartets and a turnabout fashion show.

Current club plans call for a rookie period each meeting, the first half hour being devoted to beginners and their problems, the general club session following this.

Okla. winners *The Seasons* won first place for Mrs. Hugh Turney in the 8mm. class of the annual contest sponsored by the Movie Makers Club, ACL, of Oklahoma City. Second place went to *Yellowstone Park*, by Marion Record, and third to *Glomset's Cabin in the Blue*, by Mrs. John Glomset. In the 16mm. group,

H. A. Houston took top honors for *A Remnant*. Mrs. Glomset took second place in this class with *The Beautiful Blue*. Third place winner was O. S. Butts, ACL, for *Take Me Out to the Ball Game*.

Recent club elections made R. C. Castle president and John Varnell vice-president. Mrs. Turney retains her position as secretary-treasurer. E. B. Cowen will be in charge of public relations, while Earl Hearn handles membership. Mrs. F. L. Glasgow heads the reception committee. Also serving on the board of directors are C. N. Conley, Lee White and Mr. Houston.

School contest Announcement has been made by New York University of the fourth annual high school motion picture contest. Deadline for entries is May 1, 1950. An added stimulus this year is the desire expressed by a television network to telecast the 1950 winners. High school film groups interested in competing should address their inquiries to Robert Gessner, Department of Motion Pictures, New York University, Washington Square, New York 3, N. Y.

Desert filming ways

[Continued from page 105]

CLOTHING AND FOOD

As for type of clothing, much depends quite naturally on the time of the year and the prevailing weather conditions. Clothing you may select for desert highway motoring will suffice in most cases; but it is well to remember that nights on the desert can be decidedly cool, even during the seasons when the daylight hours are warm. For desert hiking and protection against the prickly cactus, a pair of leather woodman's boots are useful but not entirely necessary.

The amount of food you take with you will depend, naturally, on your stay away from populated areas. Try to carry nourishment, however, that will not encourage an abnormal thirst, such as salted meats or crackers. Chewing gum, in some instances, helps on the thirst problem and should be included in your supplies for such emergencies.

Finally, an intelligent addition to your equipment will be a small first aid kit and a compass. The inexpensive Boy Scout types are generally adequate.

RESEARCH HELPS

Before journeying to any desert I have visited my local library and sought out books about each locality. In this way it is possible to route one's excursions to regions that are the most colorful. Jotting down a few notes on the area to be visited is useful not only as a guide for filming, but also for any

titles or commentary that may be written later.

For those who enjoy prowling about old mining camps and ghost towns, it goes without saying that a certain amount of background information will be helpful. Occasionally, at points of interest where tourist visits are frequent, pamphlets or booklets are available on the spot for a nominal fee. Rarely obtainable outside of the area, these local guides are useful regardless of the amount of library hours that have been spent in study.

LET'S GO

In the desert atmosphere two natural elements are the bitter enemies of your supplies and equipment. These are the heat and the dust. Stout cases, as nearly dustproof as possible, should be provided for the cameras. All lenses should be protected with caps. No lens or filter cleaning, other than touching with a camel's hair brush, should be attempted in the field, due to the ever present dust grains that lodge themselves on glass surfaces.

The rest is up to you. What your filming experience in the past has taught you will certainly apply here. For the desert requires little if any specialized camera techniques. All that it may ask of you will be a stout heart and a seeing eye for nature's lonely, capacious splendor.

Simple split-screen effects

[Continued from page 97]

image have been crossed by the time they reach the obstruction of the mask. Thus—and here's the practical point of this lesson in theory—if you wish to block off the *left* side of your scene, you must position your mask with the opaque part of it on the *right*, or if you intend blocking the *top* of your scene, you must place the opaque section of the mask at the *bottom* . . . All set now?

In actual use, the first step in making a split-screen shot is to mount your camera on a tripod or some other *rigid* support. Now, through the viewfinder, locate some reference or "bench mark," preferably at the halfway dividing line. This is to guide you in replacing the camera exactly as before after the first exposure. You are now ready for that exposure, so you insert the mask and push the button.

With the tripod left standing where it is, remove the camera to a darkroom, a closet or a changing bag, where you may rewind the film. If the emulsion is such that a safelight can be used (slow positive film only), the starting point may be cued with white ink; if not, the edge of the film may be



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-3

GRISWOLD
FILM SPLICERS
for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

**STOP APOLOGIZING FOR
YOUR MOVIE TITLES**
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT \$6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.



Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

UNITED WE STAND...

LEGEND has it that it was Aesop, the Greek fabulist, who, some 550 years before Christ, first stated the stirring maxim: "United we stand, divided we fall." Certain it is that some seventy years later, Leonidas rallied his stubborn Spartans at Thermopylae with the same battle cry.

Since those brave days, the paramount importance of unity to the success of any cause has become inherent in the thinking and the language of all free peoples. Dumas echoed it for the French in the ringing pledge of the Three Musketeers—"All for one, and one for all!" Ben Franklin rephrased it with forceful realism at the signing of the Declaration of Independence—"We must all hang together, or assuredly we shall all hang separately." And now, in our own *Reader Writes* column of this issue, a legion of League friends and supporters have recast this ancient and honorable truth in the wordings of today. Perhaps the most vivid of these is the summation of one correspondent, who states: "In belonging to the ACL, I feel like the banana. . . . Once you get away from the bunch, you always get skinned."

We collect these quotations, of course, in *immediate* reference to what happened early this year in Miami, Florida. There, a local movie club holding membership in the League, led on the spot by a director of the League, and aided and advised in overall strategy by League headquarters, decisively defeated a union-sponsored bill designed to control *all* movie projection in the community. These things have happened before. They will happen again. And the Ama-

teur Cinema League, wherever the freedom of personal filming is threatened, is pledged to its defense.

But that is not all. These are, in a sense, negative victories only—triumphs won in the protection of already existing freedoms. The ACL also regards as its job the winning of positive victories—the creation of amateur filming freedoms where, unreasonably, none before existed. We have amassed, in a generation of serving the amateur, a rather stirring roll call of such triumphs.

The ACL, for example, is directly and solely responsible for the duty-free status of amateur motion picture film returned to the United States by American travelers. The ACL, either wholly or in part, was instrumental in removing filming restrictions from such universal tourist attractions as the Empire State, the Chrysler and the Woolworth Buildings. The ACL got the ban lifted from filming at New York's famous Bronx Zoo, it guaranteed filming freedom from the outset at the New York World's Fair and it helped to protect that freedom at the Golden Gate Exposition, in San Francisco. Most recently, representations by the ACL have made the amateur filmer a welcome and privileged guest at the Gallup Inter-Tribal Ceremonies, in New Mexico.

These creations of new filming freedoms, like the defense of established ones, the Amateur Cinema League carries on for the benefit of all. A membership in the League is not required for you to enjoy them. Your membership, however, is sincerely invited if you wish to support them. It's up to you.

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

John V. Hansen, President	Joseph J. Harley, Vice President
Ethelbert Warfield, Treasurer	James W. Moore, Managing Director
C. R. Dooley	Harold E. B. Speight
Ralph E. Gray	Stephen F. Voorhees
H. Earl Hoover	Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

notched. It is simplest, of course, if you create your effects at the beginning of a roll of film. You then simply wind back to that beginning. The 8mm. workers, roll or magazine, have it all over the 16mm. shooters, since their film can be rewound right in the camera (see *Dissolves Without a Backwind*, page 94.—Ed.).

After the film has been rewound, remount the camera on its tripod and re-aim the viewfinder on the reference mark. Reverse your mask to the other side of the frame and now add the complementary side of your split-screen effect.

Since the mask is positioned ahead of the shutter, it will be a matter of

several millimeters in front of the film surface, or focal plane. For this reason the line dividing the two sides will not be sharp. Each image will rather fade out to nothing at the split and some overlapping is thus inevitable. But this is a definite advantage where the wallpaper, upholstery surfaces or other backgrounds blend together fairly smoothly.

Any attempt to eliminate the overlap by making the mask greater than a half-circle will result in an unexposed line through the middle of the picture. Thus, attention should be given to choosing joining areas which *will* blend well. In order to achieve integration of the finished picture, careful at-

tention must also be given to exposing the two sides evenly, since print "dodging" is hardly practical with movies.

There are many ingenious and often dramatically effective uses of the split-screen effect. The familiar duplicate image—in which two images of the same person carry on the action—is generally employed more as a gag than as a genuine dramatic device. The same vertical split, however, can be used quite neatly in picturing both ends of a phone conversation or any other parallel action in the development of your theme. Triple or quadruple sets of masks open up still other opportunities. They will be limited only by your own ingenuity and imagination.

100,000 MOVIE MAKERS HELPED WRITE THIS GUIDE TO MAKING BETTER MOVIES

THE ACL MOVIE BOOK

Out of the rich experience of helpful advice to movie makers all over the world for over twenty-three years, the Amateur Cinema League has written this 311 page book—with over 100 illustrations and diagrams—crammed full of information on every phase of movie making. ALL the up-to-date theory and practice of the amateur movie world, in simple, easy to read language, are yours within its handy, flexible-stock covers. You'll save its price many times over in better exposed, better produced movies you'll be proud of. \$3.00

READ THE COMPLETE TABLE OF CONTENTS

WHAT IS A MOVIE?—A fundamental discussion of films and filming.

WHAT MAKES A MOVIE?—The basic principles of the motion picture; scene, sequence and camera viewpoint.

A MOVIE'S CHIEF TOOLS—Essentials of your camera, film and projector.

BASIC CAMERA TECHNIQUE—The practical problems of exposure, focus, scene length and camera handling.

FILM PLANS AND SCRIPTS—How to develop any film theme in easy and entertaining continuity.

AROUND THE YARD MOVIES—Family films come first from the camera of every home movie maker.

WE NEED MORE MOVIE TOOLS—How to use accessory lenses, filters, tripod, exposure meter and the advanced camera.

THE CAMERA STEPS OUT—Pictures of picnics, holidays, games and outdoor sports.

THE CAMERA SEES THE WORLD—Planning and producing the travel film, by auto, train, plane or ship.

FILMING PUBLIC EVENTS—What makes a movie of a parade or pageant, a football game or a county fair.

MAKING READY TO PROJECT—The tools and techniques of editing, splicing, title writing and title making.

PROJECTION—Placing the projector, screen and audience; use of narrative and music.

FILMING INDOORS—The equipment, principles and practice of interior lighting and exposure.

THE CAMERA DECEIVES—Simple and advanced camera tricks; reverse motion, stop camera, movies in a mirror, animation, miniatures, double exposures and time lapse.

THINGS FAR AND NEAR—Using the telephoto lens, and other methods of closeup movie making.

BETTER METHODS OF EXPRESSION—Creating and using basic film effects; the fade, lap dissolve, wipe off, moving camera, montage editing and composition.

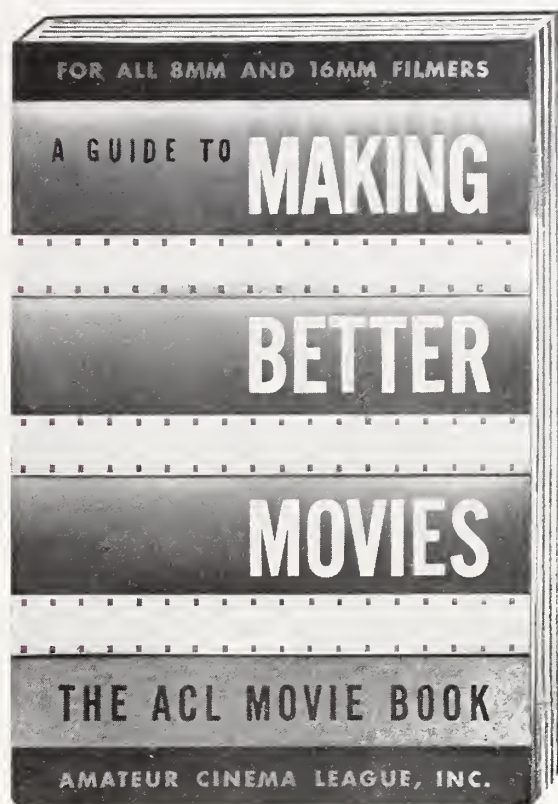
MOVIES IN COLOR—Complete characteristics of Kodachrome and Ansco Color; exposing color film indoors and out; filters for color; subject matter and lighting contrasts.

SOUND WITH FILMS—Use of narrative, music and sound effects, on disc or sound tracks.

SPECIAL PURPOSE FILMS—Personal films in business, teaching, science and the church; the film story and the documentary.

PROFITS FROM YOUR MOVIES—How competent amateur filmmakers help pay the freight.

THE MOVIE SHOPPER—Eight or Sixteen? Buying used equipment; accessories and services.



TWO WAYS TO GET THIS BOOK

Order from your favorite book store, photographic dealer, or direct from the publishers.

OR If you join The Amateur Cinema League, the book is yours **FREE**, plus all the League Services, plus **MOVIE MAKERS Magazine** for one year, for only \$6.00. Use **EITHER coupon below! DO IT NOW!**

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

3-50

Please send me _____ copies of The ACL MOVIE BOOK. I enclose remittance for \$3.00 each, made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

3-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

7-inch T2.7 (f/2.5) B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted. **\$8525**

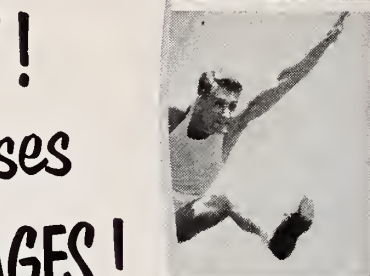
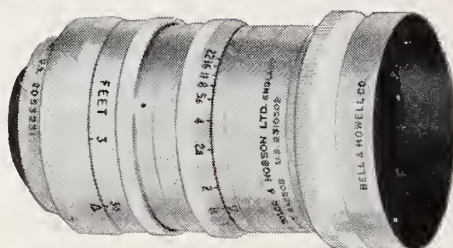


Another Bell & Howell FIRST! a great new family of fine lenses with these 4 EXCLUSIVE ADVANTAGES!

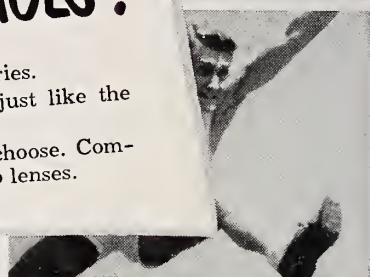
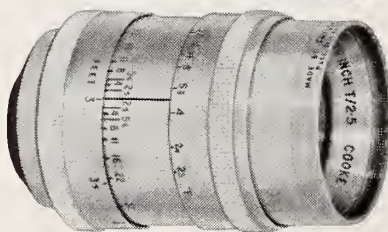
1. Highest degree of correction yet developed for 16mm film. Same sharpness and contrast for all lenses, regardless of focal length.
2. T-stop calibrations. Now, for the first time, absolutely uniform exposures at any given

3. Uniform-step magnification—just like the lenses Hollywood studios use.
4. Widest range from which to choose. Complete family will include 7 superb lenses.

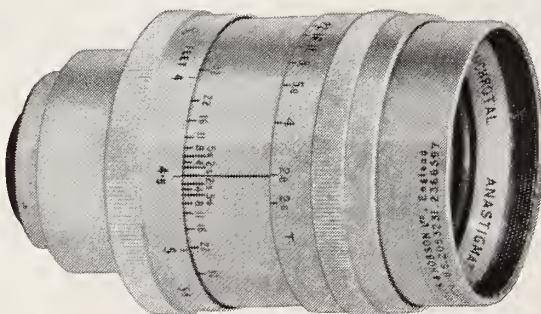
2-inch T1.6 (f/1.4) Taylor-Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snap-mount 8mm cameras.) **\$16920**



2.8-inch T2.5 (f/2.3) Taylor-Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. **\$17150**



4-inch T2.5 (f/2.3) Taylor-Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. Nearly 50% faster than the fastest of any other leading 4-inch lens—400% faster than the slowest. **\$19835**



Each lens in the series covers *exactly* twice the area of the next longer lens. Greater accuracy—finer, more professional results—that's what these lenses mean for *you*! We think they represent the greatest advance in camera optics in years—and we think you'll agree! See them at your dealer's today!

Borrowing for the amateur the type of focal length series in our line of lenses for the Hollywood studios, Bell & Howell and Taylor-Hobson have put in years of research developing this fine series of seven lenses for 16mm motion picture cameras. The four illustrated above are available now.

You buy for a lifetime when you buy

Bell & Howell

Chicago 45



APR -5 1950

MOVIE MAKERS

©CIB 239753

APR.
1950
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORD
APR 12 1950

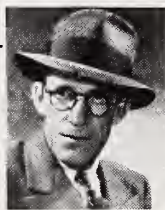
Copy 2

THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

BUILDING A VIEWER • HOW TO MAKE TITLES • ALL-WEATHER COLOR

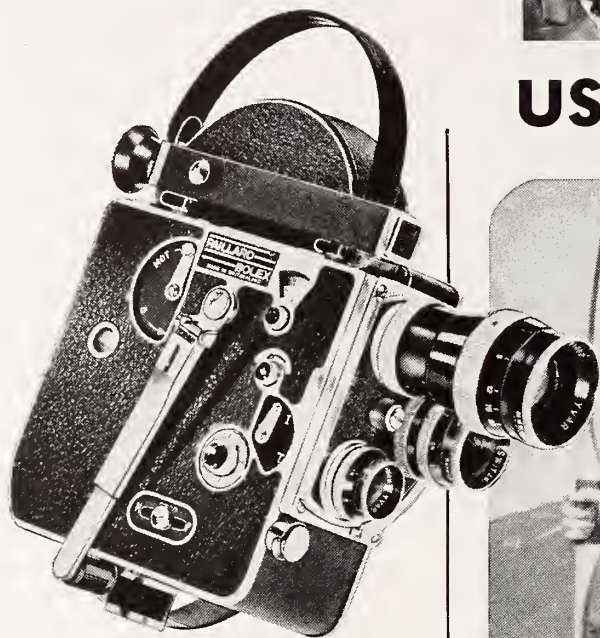
★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Arthur Miller



1946 Academy Award Winner, black and white Cinematography on the picture "Anna and the King of Siam,"

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from *behind* the camera... and at *no increase in price!* Available for older H model cameras, \$43.41, Fed. tax, inc.

Here's why ARTHUR MILLER Prefers the Bolex H-16

★ New Bolex Eye-Level Focus ★ Automatic Threading ★ 3-Lens Turret Head ★ Tri-focal Tubular Viewfinder ★ Porolox Correction Down to 18 Inches ★ Focal-Plane Type Shutter 190° ★ Needs Oiling Only Once in Three Years ★ Frame Counter Adds and Subtracts ★ Coble Release Can Be Used ★ Audible Footage Indicator ★ Footage Counter Automatically Returns to Zero ★ Variable Speeds from 8 to 64 Frames Per Second ★ Comerco Can Be Motor Driven ★ Hand Crank Operation 100 Feet Forward or Reverse ★ Comerco Can Be Used for Printing ★ Single Frame Exposures 1/20 sec. to 1/25 sec. ★ Time Exposure ★ Single Slow Operation Adaptable to Sound Film.

* The Heart of a Perfect Picture is a KERN-PAILLARD LENS



Standard of Quality and Precision the world over. Kern-Paillard Lenses are computed, designed and constructed by Swiss Precision craftsmen... there is nothing finer in the Home Movie field.

FOR THE BOLEX H-16

Switar 1" f/1.4	\$183.75
Pizar 1" f/1.5	 97.00
Yvar 15mm f/2.8	 78.75
Yvar 3" f/2.5	 128.34

FOR THE BOLEX H-8

Switar 1 1/2" f/1.5	\$160.42
Yvar 25mm f/2.5	 68.25
Yvar 36mm f/2.8	 89.54

Kern-Paillard lenses, for Model H cameras, are in focusing-mount, fully color-corrected, specially coated.

(Lens prices include Fed. tax)



Hollywood Lovelies! Actual enlarged frames from a Home Movie sequence shot by Arthur Miller with a Bolex H-16. Such fine enlargements are possible—even on paper—because the exclusive shutter mechanism of the Bolex, in combination with its fine Kern-Paillard* Lenses, assures faultless registration of the image on the film—in color or black and white.



The BOLEX H-16 Less Lens, \$282.50 (no Fed. tax)

EASE OF OPERATION is a requirement that all Home Movie makers demand. And Bolex gives it to you—plus professional results! That's why Bolex Model H cameras are the choice of discriminating amateurs and semi-professional movie makers all over the world.

Created and produced by exacting Swiss precision craftsmen, the Bolex is a faultless instrument which you can de-

pend upon to get the picture you want every time—in every climate and under all conditions... in color or black and white.

See the Bolex at your dealer's today in either the 16mm or 8mm film size (the camera is identical in both). Handle it, sight it, check its "gadget-less" operation. You'll know *why* the Bolex is held in such high regard by everyone who owns it!



MOTION
PICTURE
CAMERAS

PAILLARD PRODUCTS, INC., MM-450
265 Madison Avenue, New York 16, N. Y.

Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

Name _____

Address _____

City _____

State _____

Bolex Cameras are sold and serviced through leading camera dealers everywhere.



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Tom Tubell, Jacksonville, Fla.
Robert P. Weiss, Denver, Colo.
Vincent Ayres, San Francisco, Calif.
Paul De Saedeleer, Bruxelles, Belgium
Thomas Houston, Redding, Calif.
Capt. James F. Hudson, Kansas City, Kans.
Louis Barbagelata, Brooklyn, N. Y.
M/Sgt. Stanley J. Debiec,
Barksdale AFB, La.
Kenneth Timbrell Hill, Berkeley, Calif.
Robert W. Hinton, Louisville, Ky.
C. D. McLachlan, Clarkston, Scotland

William M. Fowler, Seattle, Wash.
Sara Hankey, New Kensington, Pa.
J. A. Kirchgraber, Portland, Ore.
David B. Knapp, Freeport, N. Y.
H. V. Lemley, Mexico, D. F.
Peter Milan, Grants, N. Mex.
Philip W. Monreal, Cleveland Hts., Ohio
Dr. A. J. Scarvalone, New York City
K. M. Sheen, Kowloon, Hong Kong
Robert H. Snowden, Norfolk, Va.
Harold Stockhoff, West Hempstead, N. Y.
G. Woodier, Hong Kong

Murray Comer, Kowloon, Hong Kong
Dr. Paul Cote, Ottawa, Canada
Joaquin I. Florez, Sonsonate, El Salvador
John E. Kennedy, Van Nuys, Calif.
William W. McDonald, Omaha, Neb.
Lawrence Miller, Rockland, Maine
Rene Ravoire, New York City
Arold Watkins, Pittsford, N. Y.
H. G. Hartwell, Los Angeles, Calif.
Serge A. Rivard, South Bend, Ind.
Ralph N. Vozzy, Hatboro, Pa.

Shirley Jane Brown, Cincinnati, Ohio
Lewis C. Cook, Arlington, Va.
Al Lincoln, Omaha, Neb.
Jerry G. Smith, Washington, D. C.
R. E. Ward, Los Angeles, Calif.
Ted C. Zilliax, Chicago, Ill.

Henry Amerio, Oakland, Calif.
Carl Baumgartner, M.D., Bismarck, No. Dak.
J. Ellis Brown, Salt Lake City, Utah
Charles B. Jewell, jr., Alexandria, Va.
Irving Lev, Chicago, Ill.
Borah Lipsky, Levittown, N. Y.
Robert MacLeod, Bismarck, No. Dak.
Verner E. Martin, Dayton, Ohio
Lt. Comdr. T. J. Matecke, New York City
Claude Racey, New Toronto, Canada
Cy. Ripple, Milwaukee, Wisc.
Fred Whitaker, Salt Lake City, Utah

Howard Jesse Coldiron, Powers, Ore.
Irving Kay, Brooklyn, N. Y.
William Roessger, Milwaukee, Wisc.
M. Salzberg, New York City
A. Schetelig, Zurich, Switzerland
Horace Bruno, Pittsburg, Calif.
John Dziwenka, Woonsocket, R. I.
William Gauweiler, Berwyn, Ill.
Donivan C. Gilliland, Columbus, Ohio
Othel G. Goff, San Francisco, Calif.
Allen E. Kent, Zanesville, Ohio
Rev. I. E. Miller, Benton, Ill.
Mrs. Virginia Benton, Opp, Ala.
J. W. Crews, Wauchula, Fla.
Charles L. Ennis, D.D.S., Los Angeles, Calif.
Rev. J. V. Lloyd, CSP, Johannesburg, South Africa
J. E. Monbleau, Lynn, Mass.

Col. Gilbert E. Ackerman, Silver Spring, Md.
Perry Ballard, Los Angeles, Calif.
Richard Carlson, Cleveland, Ohio
Albert H. Cohen, Tacoma, Wash.
Dr. S. H. Cohen, Lauderdale, Fla.
J. A. Fernando, Colombo, Ceylon
L. T. Floyd, Kansas City, Mo.
Mrs. John L. Glomset, Oklahoma City, Okla.
Sam B. Hicks, Shreveport, La.
Francis E. Hill, Reading, Pa.
V. M. Morrison, Hong Kong, Asia
Felix T. Paco, Bacolod, Philippine Islands

Walter R. Scherer, Dayton, Ohio
Albert F. Sprafke, Meriden, Conn.
G. N. Tokmakoff, Hong Kong, Asia
C. J. Upright, Edmonton, Canada
Irving Epton, Brooklyn, N. Y.
Paul L. Huber, Vida, Mont.
Albert Florio, New York City
Hugo G. Kiene, New York City
Kn. Langaa-Jensen, Faaborg, Denmark

W. A. Medina, San Francisco, Calif.
Sam E. Racowsky, St. Louis, Mo.
Jorgen Ringen, Kenmare, No. Dak.
John H. Sokow, Kenosha, Wisc.
Lt. Wm. H. Garrison, Dearborn, Mich.
Paul J. Hricko, Cleveland, Ohio
George Kern, New York City
Theodore P. Kocher, Hasbrouck Heights, N. J.

I. A. Myhra, Fargo, No. Dak.
John Rinnare, River Forest, Ill.

Walter Jablonski, Rochester, N. Y.
Wallace Lessord, Spencerport, N. Y.
Doris Parsons, Deposit, N. Y.
Frank B. Smith, Rochester, N. Y.
Maj. Louis H. Strehlow, Alexandria, Va.
Michael D. Strunk, jr., New York City
Walter Williams, Cleveland, Ohio
Julian Wojack, Rochester, N. Y.
A. Millard Armstrong, Columbus, Ohio
Carl Baroch, Chicago, Ill.
Lt. B. N. Bellis, Albuquerque, N. M.
Mitchell M. Benedict, M.D., Long Branch, N. J.
E. E. Blanck, M.D., Chicago, Ill.
Cesar Campe, Flushing, N. Y.
Z. W. Fox, Asheville, No. Car.

Frankfort Community High School, West Frankfort, Ill.

Hugh George Hambleton, Ottawa, Canada
Mrs. G. Alan Kriz, Elm Grove, Wisc.
Max E. Littell, Seattle, Wash.
Everett C. Myers, Bowling Green, Ohio
Lee Payne, Pasadena, Calif.
R. A. Schneider, Sheldon, Iowa
M. B. Watson, Barnsdall, Okla.
Dr. E. H. Braem, East Hampton, N. Y.
A. H. Heiman, San Antonio, Texas
Louis Hendrickson, Chicago, Ill.
Robert Keifer, Los Angeles, Calif.
Dr. George R. Ogilvie, Lanikai, Oahu, T. H.
A. Rouben, Elisabethville, Belgian Congo
R. A. Strecker, Milwaukee, Wisc.

Arthur Baum, Westchester, Ill.
Milton Cohen, Bala-Cynwyd, Pa.
Arlene H. Daniels, Pittsburgh, Pa.
D. H. Darr, Memphis, Tenn.
Hugh C. Foster, Cambridge, Mass.
Rev. Arthur L. Shafer, Massena, N. Y.
Herman R. Bangarter, Salt Lake City, Utah
Jewell W. Bockwitz, Omaha, Neb.
F. Charles Foulke, New York City
Donald T. McSherry, Chicago, Ill.
Maj. Weston Hyde, Jr., Knoxville, Tenn.

R. A. Arnone, Manhattan, Kans.
Dr. Charles A. Bothamley, North Hollywood, Calif.
K. M. Brautferger, Cheyenne, Wyo.
Arthur Brodeur, Woonsocket, R. I.
George R. Ives, Chicago, Ill.
Michael R. Kent, Winnipeg, Canada
Norman V. Kinsey, jr., Shreveport, La.
Francis G. Melfi, Charleston, S. C.
G. Selivonchik, New York City
Robert G. Fischer, Grand Forks, N. D.



RECIPE for a good MOVIE

Take a bright-eyed youngster and a movie camera . . . add the new Medium Beam General Electric Reflector Photoflood lamps. Mix thoughtfully to get a movie you'll love.



Because the new PH-375 is truly designed for movie use. Puts more usable light on subjects, with less current. And it's planned for use in pairs . . . up to 4 lamps on one home circuit to give you better balanced light for color. Tops for bracket units that make action easy to follow. (You can now get complete outfit packed in a handy case, too!) See your photo dealer for



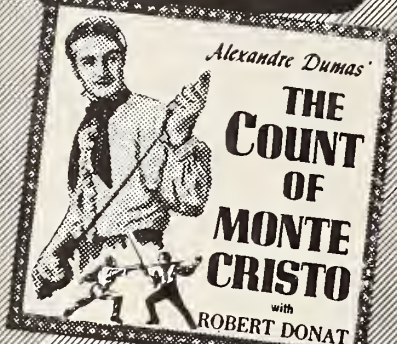
Remember . . . G-E Lamps
for every photographic purpose



GENERAL ELECTRIC

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making **10** in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"

Modeleine Carroll
Loraine Day
Brian Aherne
Louis Hayward

PLUS

ALEXANDRE DUMAS
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Danlevy, Miriam Hopkins

KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews

THE CORSIKAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

**SHIRLEY TEMPLE as
MISS ANNIE ROONEY**
William Gargan, Guy Kibbee, Dickie
Moore, Peggy Ryan

**JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS**
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
**COMMONWEALTH PICTURES
CORP.**

723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

✓ April
1950

New ACL members	123
The reader writes	126
Tips on titling	George A. Valentine 131
Color and the weather	Earl Clark 132
Birthdays with bounce	Amy Wroy Hilton 134
Typed titles can be white	Mott Bennett 135
The road's to Rome	Don Chorbonneau, ACL 136
The clinic	Aids for your filming 138
A simple viewer	Lewis C. Cook, ACL 139
Imagination makes the movie	Sidney Moritz, ACL 142
Fine frames	From readers' films 143
Should outdated film be given added exposure?	144
News of the industry	Reports on products 146
Book reviews	152
Closeups	What filmmakers are doing 153
Clubs	People, plans and programs 154
Filming is for fun	Editorial 158

Cover photograph by Elizabeth Hibbs

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

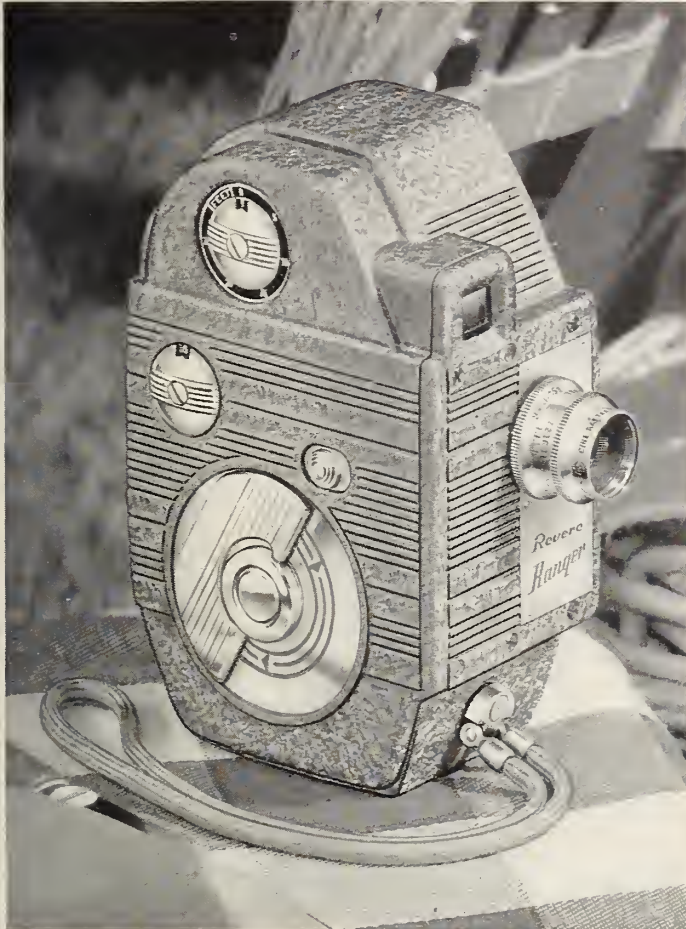
Vol. 25, No. 4. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y. U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Every picture



is a *living* picture
when it's in *movies*!



Revere low prices make it easy
to own quality ciné equipment

Only movies capture the action that makes pictures live—the skill that tames a bronco or lands a fighting fish . . . the play that wins a sports contest. That's why you feel you're actually re-living each thrilling moment when you show it in movies.

There's no trick to taking movies when you use a Revere camera. If you can take snapshots you can easily take movies you'll be proud to show.

There is a Revere camera for you, whether you're a beginner or an expert. And at Revere's low prices, there's one that's sure to fit your budget, too. Compare Revere and you'll know why it's called the value leader!

REVERE CAMERA COMPANY • CHICAGO 16

REVERE "RANGER" 8mm CAMERA

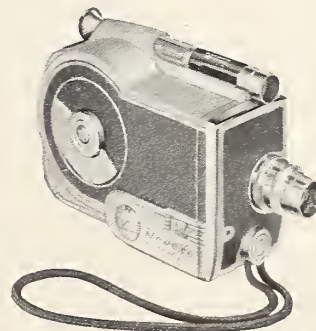
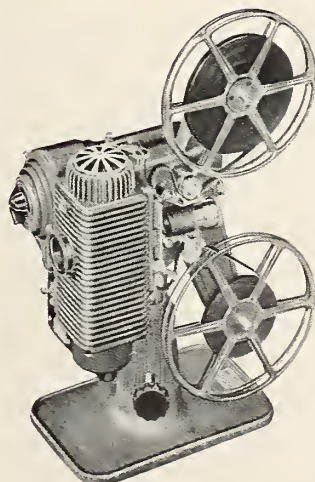
Easy threading . . . five speeds, including slow motion . . . interchangeable lens mount . . . parolox-corrected built-in view finder . . . adjustable footage meter . . . other "high price" features. With fine F 2.5 Coated Lens.

Tax included, **\$62.50**

REVERE "85" 8mm PROJECTOR

"Theatre quality" brilliance and performance. Easy to thread . . . fast automatic re-wind without belts . . . manual clutch for still projection . . . improved gate assembly . . . rheostat speed control. Complete with long-life 500-watt lamp, fast F 1.6 Coated Lens, 300-foot reel.

\$99.50



**REVERE "16" 16mm
MAGAZINE CAMERA**

Brings you instant magazine load . . . built-in, adjustable Micromatic view finder . . . new type ratchet-winding key . . . single frame exposure . . . continuous run . . . five speeds . . . provision for cable control . . . footage indicator. F 2.5 Coated Lens.

Tax included, **\$130.00**

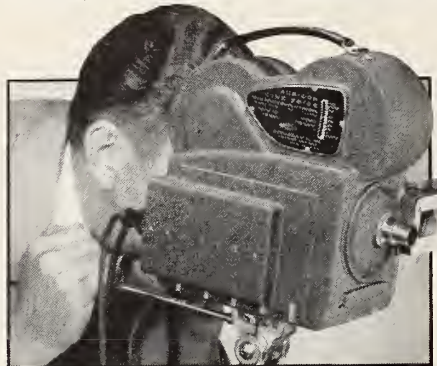
Revere
CINÉ EQUIPMENT

In Pursuit of Happiness Revere Adds to Your Pleasure

YOU GET THE **SOUND-TRACK FREE!**

with the ALL-NEW

AURICON Cine-Voice
16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695 00 at your photo Dealer, or write for descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

NOW...Shoot Your Personal News Reels in Sound & Color!

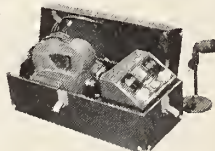


Record Sound-Track & Picture
Project Sound & Picture!

Please write for descriptive "Cine-Voice" Folder. No obligation.

COMPLETE OUTFIT...\$695.00

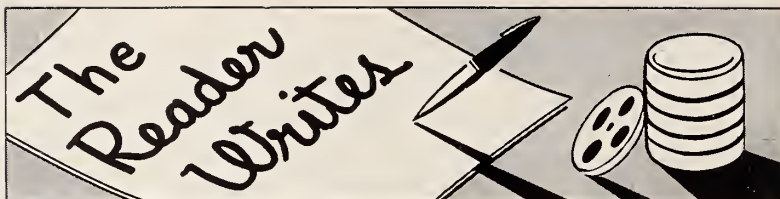
Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.



RCA LICENSED **Auricon Hollywood** GUARANTEED ONE YEAR

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

PLEASURE TO HELP

DEAR SIR: Only today I received the February issue of MOVIE MAKERS, the one with the S.O.S. in it for an English 8mm. projector owner to show Miss Lila Keniff, of Bromley, Kent, films on behalf of Herbert E. Nelson, ACL, of Kelso, Wash.

Miss Keniff now has my offer for any evening, any week. It is a pleasure to help.

CECIL E. COVE

Orpington, Kent
England

THE SAME DAY

DEAR READER WRITES: "This reader also reads." The same day that we read the item, *Aid in England*, in your February issue we wrote one of our 8mm. members asking him to contact Miss Keniff forthwith. We are always glad to help in cases like this.

LESLIE M. FROUDE

Hon. Secretary

Institute of Amateur Cinematographers,
ACL
Epsom, Surrey, England

To subscriber Cove and our brother organization in England, our warmest thanks. Amateur filers, working through the ACL and here bridging a gap of some 6000 miles, again have proved their powerful influence for international friendship.

INDEX WANTED

DEAR SIR: Why not publish an annual index for each year of MOVIE MAKERS, which we can place in our binder covers along with the twelve issues? It would be a wonderful thing not to have to look through all one's copies, when you only want to find a single item.

V. MASONE, ACL

Hempstead, L. I., N. Y.

INDEX FOUND

GENTLEMEN: In planning an 11,000 mile trip around the country last fall, my wife and I realized we needed some help in our film planning and camera treatment of various areas.

The annual index of the different volumes of MOVIE MAKERS referred us to the June, 1947, issue for an article on filming Bryce, Zion and the Grand Canyon, while in the July, 1948, issue we found Yellowstone. These numbers

were packed with our maps and guide books and reread before each filming. Consequently, we have several reels in color of these and other national monuments of which we are very proud.

F. C. HOWELL, ACL

Portland, Ore.

There is an annual index, prepared under both topical and title headings, published in December MOVIE MAKERS for each year. For some reason we can't explain, many readers seem to miss it.

WORTH EVERY CENT

GENTLEMEN: Attached is my check for \$6.00 to renew membership in the League. This will be my third year as an ACL'er, and I want to state that it's worth every cent of the dues.

GILBERT GIEBEL, ACL

Fond du Lac, Wisc.



MEL SWANSICK, ACL, rail filming fan, has his picture taken with D.&R.G. No. 278, oldest narrow gauge locomotive in Colorado.

NARROW GAUGE COUNTRY

DEAR FRIENDS: I have recently returned from the heart of the most beautiful narrow gauge country in southwestern Colorado, where I filmed my forthcoming 16mm. color picture, *Adventure on the Rio Grande Southern*. . . . For other rail-filming fans, that old narrow gauge hog in the picture is Denver & Rio Grande No. 278, said to be the oldest and smallest of the old 3-footers in Colorado today.

MEL SWANSICK, ACL

Denver, Colo.

COLUMN ON SLIDES?

DEAR MOVIE MAKERS: Like a lot of other amateur filers (I think), I find a 35mm. color slide camera a handy



NEVER BEFORE HAVE YOU SEEN A MOVIE CAMERA LIKE THE....

DeJUR
Citation
8mm
ROLL FILM
MOVIE CAMERA

at **69⁵⁰**
FED.
TAX
INCL.



Carrying cases
in various styles
from 7.50

Compare it with any camera at any price

You don't buy a camera every day. When you do you want the finest your money can buy. We claim there has never been a camera in the history of photography giving such exceptional value. But you be the judge of that. Examine each feature carefully. Compare it with any camera at any price. Then you'll know why a life-time of movie making pleasure will be yours with the DeJUR Citation...the camera that will give you pride in possession, and which is backed by a life-time guarantee.

Never have you seen features like these in a camera selling for less than \$100.

- Pull-Press-Click—new kind of simplified loading
- "No Jam" gate
- No sprockets
- Built-in simplified exposure guide
- New "Continuous Running" self-operating feature
- 4 speeds to 48 frames
- Long run motor
- Coated color-corrected click-stop f/2.5 lens

Write to Dept. F for illustrated descriptive folder:



DeJUR-AMSCO CORPORATION • Long Island City 1, N. Y. • Los Angeles 15, Calif.
MAKERS OF SCIENTIFIC PRECISION EQUIPMENT FOR MORE THAN A QUARTER OF A CENTURY



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN

OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.

MM-4

PHOTOGRAPHY
To give your home movies that "professional touch," TRAIN in ALL phases of photography. Home Study Course includes expert instruction in new movie techniques. Resident Training in ALL branches of "still" work. WRITE TODAY!
40th YEAR
NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

Join the
BEST FILM OF THE MONTH CLUB
A Special BEST FILM presented each month...BUY ONLY FILMS YOU WANT.
For first thrilling feature "HOW FEMALES (AND MALES) WIN BEAUTY CONTESTS" (with Charter Membership Card FREE) order now at these amazingly low prices:
8mm. \$2.00 16mm. \$4.00
16mm. Sound \$5.00
★ MAIL THIS COUPON NOW ★
THE BEST FILM OF THE MONTH CLUB
2424 Entrance Drive • Hollywood 27 Calif.
Print Your Name _____
Address _____
City _____ State _____
Amount Incl. _____ Send C.O.D. _____

and helpful companion to my movie work. How're chances of devoting a column or two in each issue of MOVIE MAKERS to the latest news on slide equipment, transparencies and techniques?

ROBERT R. SHEERWOOD

Dallas, Texas

What do other readers think? If enough of you express interest, we'll try and work this in.

ONE BUTTON, SIX DECALS

GENTLEMEN: As a member of the ACL, I would recommend the lapel button and also decals to be used on all equipment . . . As soon as they are available, please send me one button and six decals.

REV. ARTHUR L. SHAFER, ACL
Massena, N. Y.

LOOKING FORWARD

DEAR ACL: I am enclosing my check for six dollars to cover membership for another year. I am looking forward to the time when we will have a lapel pin to show we belong to the greatest movie club in the world.

CHARLES J. PHANEUF, ACL
Newtonville, Mass.

SAME OPINION

DEAR SIRs: May I say in renewing membership in the ACL that I am of the same opinion as many other members who want some sort of sticker or button showing ACL membership.

JERRY KURTZ ACL
New York City

ACL members Shafer, Phaneuf, Kurtz and all others are advised to watch May MOVIE MAKERS for the announcement they have been awaiting.

WELCOME TO ITALY

GENTLEMEN: Can you be so kind as to publish the following in *The Reader Writes* column in MOVIE MAKERS: I shall be very glad to welcome ACL members who go to visit Italy this summer. They may write or call on me at the address below.

ACHILLE DE FRANCESCO, ACL
Via Bianca di Savoia No. 11
Milano, Italy

RED RIVER VALLEY

DEAR ACL: Here's just a line to let you know what's going on out here in the rich Red River Valley country. . . . In 1948 I made a film called *In the Good Old Summer Time*, showing the agricultural activities in our rural community. At its first screening in the school building, before an audience of about 100 persons, \$40.00 was collected as a good will offering. We turned it over to the school treasurer to buy equipment for hot lunches.

My film for the summer of 1949 shows the building of a new rural church here. It is called *The Building*



LUDWIG GANGNES, ACL, who reports from the Red River Valley country on farm and church films he has been making for the community.

of the Herby Lutheran Church and was first screened on December 2, 1949, following a church supper.

LUDVIG GANGNES, ACL
Argusville, N. D.

ANSWER FOR ANYBODY

GENTLEMEN: Yes, you may send me two 16mm. leaders for this amount . . . Really, I don't know of another organization that gives its members so much for a few "bucks" a year! A membership in ACL should be the answer for anybody interested in amateur cinematography.

EDMUND G. DITTMER, ACL
Lincoln, Neb.

HELP YOU HAVE GIVEN

DEAR SIRs: It is time to renew my membership, so here it is and many thanks for all the suggestions and help you have given me this past year. I hope to have a new film to send to you for review some time this year.

W. I. NELSON, ACL
Treasurer

Denver Cinema League
Denver, Colo.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o MOVIE MAKERS.*

FOCUSING VS. FIXED FOCUS

DEAR MOVIE MAKERS: There was a discussion the other evening at our club meeting as to whether you would get

sharper pictures by using the various focusing marks on a focusing lens than you would by setting the lens at 25 feet so that it functions as a fixed focus lens. Can you give us your opinion on this question?

PAUL H. SCHMIDT

Chicago, Ill.

Determining comparative sharpness under these two conditions is something which can be done accurately only on an optical testing bench. We doubt if any noticeable difference can be found in screen images—which is what counts. However, it is likely that the fixed-focus use of a focusing lens will be at its best at the smaller apertures—say, from $f/5.6$ to $f/16$.

OTHER 8MM. DISSOLVES

DEAR Q. AND A.: I have just finished reading *Dissolves Without a Backwind*, by Glen H. Turner, ACL, and a very interesting article it is. But in his illustrations he uses only a Bell & Howell Sportster camera and refers to the "S" mark on the footage meter.

A lot of us own other 8mm. cameras that do not have an "S" mark or any other such indicator, such as my Revolver 99 Turret. What would you suggest in my case, if I wanted to do as he does?

DOUGLAS ARCHER, ACL
Beverly Hills, Calif.

The "S" mark on the Filmo Sportster footage meter stands for "Start." It is the position at which the meter should be set while threading the camera. Since the threading operation fogs a small amount of footage, the camera (after being threaded and closed) is then run to the "O" mark on the meter dial. This displaces the fogged leader footage with good film, and you are ready to start shooting.

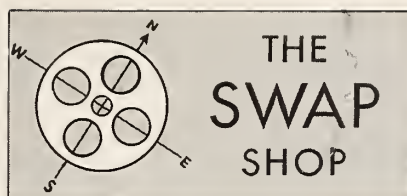
Owners of other 8mm. roll cameras need only to follow the same general procedure outlined above—which they must do in any case for regular filming. If there is no "Start" mark on your footage dial, why not scratch one on it?

EXCHANGE TO ENGLAND

DEAR MOVIE MAKERS: I have been corresponding enjoyably for the past eighteen months with an English amateur I met through this column. I am now thinking of sending him some raw film to expose in England and return to me, as well as some of my processed films to look at and return. Can you tell me what problems and duties he or I might incur in this exchange?

CHARLES F. TEED, ACL
Sidney, N. Y.

You will not be involved in problems or duties of any kind, since (thanks to action by the ACL) film of American manufacture returned to this country is duty free. For all film your English friend imports, either temporarily or permanently, he must secure from his government an import license. If this is granted, he will then be liable to duties of $1/3$ of an English pence per foot on the raw film, 1 pence per foot on the processed pictures.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

MOVIES IN MODESTO

DEAR SIR: I am very anxious to contact any movie amateurs in the city of Modesto, Calif., or in the vicinity of Riverbank, Salida or Ceres, just a few miles from Modesto.

HARVEY B. WOODWORTH, JR., ACL
142 Otsego Avenue
San Francisco 12, Calif.

KEEN YOUNG AMATEUR?

DEAR SIR: Through the medium of your excellent journal, I would like to contact any keen young amateur interested in regular exchange of correspondence and cine magazines.

R. K. CAVEEN
12 Birket Avenue
Leasowe, Wirral.
Cheshire, England

FEBRUARY '48 NEEDED

GENTLEMEN: A French member of the ACL would like to receive February, 1948, issue of MOVIE MAKERS, which is missing in his collection. Is this possible?

If so, I will in exchange send to the first person answering any French book or magazine dealing with amateur or professional pictures.

A. ROSSI, ACL
216 Boulevard Raspail
Paris 14, France

GOLD COAST FOR COWBOYS

DEAR SWAP SHOP: I shall be pleased to hear from any 8mm. enthusiast who can offer Western scenes—rodeos, cowboys, Indians and railroad scenes of the old type of locomotives (not streamliners). In exchange I can offer shots of Accra, on the Gold Coast of West Africa—but only in black and white. I'm afraid.

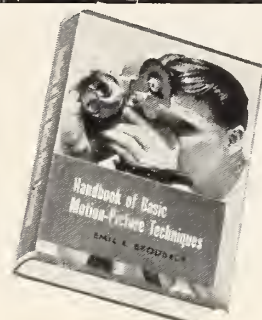
S. JOHNSTONE
District Pay Office, Giffard Camp
Accra, Gold Coast, West Africa

FRANCO-AMERICAN

DEAR SIR: A young Frenchman desires to correspond with an American who knows, if possible, a little French and is seriously interested in amateur cinematography.

ALAIN GUYARD
47 rue Nicolas Boileau
Vierzon (Cher), France

HOW TO MAKE BETTER MOTION PICTURES



HERE'S the key to good movie making—for both amateur and professional. If you have a camera, film, an exposure meter, and a copy of this handbook, you possess all the materials you need to make successful movies.

Just Out!

Handbook of Basic Motion-Picture Techniques

By Emil E. Brodbeck

Well-known motion picture photographer;
President, Celluloid College

311 pages, 6 x 9, over 200
illustrations, \$5.95

NO matter how expert you become, the basis for all of your movie-making operations are to be found in this book. It

Motion-picture films illustrating each of the 10 chapters of this book are available at your local film library or photo dealer.

discusses both the mechanics and techniques of the camera, lenses, exposure, etc. It takes up, one by one, the ten stumbling blocks in motion-picture making. Panning—using the tripod—

shot breakdown—screen direction—matching action—newsreel technique—build-up—composition—indoor lighting—and applied techniques are all covered in detail. Over 200 clear illustrations point up all the vital information you need or want.

At your bookstore
or use coupon for

10 Days Free Examination

McGraw-Hill Book Co., Inc.,
330 W. 42nd St., New York 18

Send me Brodbeck's *Handbook of Basic Motion-Picture Techniques* for 10 days' examination on approval. In 10 days I will remit \$5.95, plus few cents for delivery, or return book postpaid. (We pay for delivery if you remit with this coupon; same return privilege.)

Name
Address
City Zone State
Company
Position MM-4-50

This offer applies to U. S. only.

"PROFESSIONAL JUNIOR" Camera Equipment...



Interchangeable—Removable Head Tripods
FRICITION TYPE
Handles 16mm. EK Cine Special with or without 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

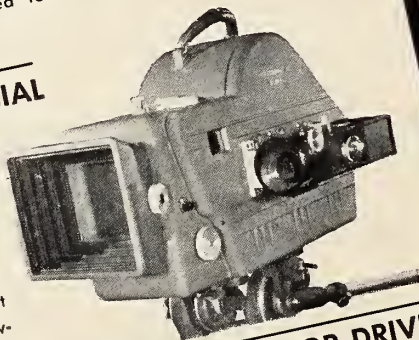
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gav't spec. brnze.

SUNSHADE & FILTER HOLDER COMBINATION

Far use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pala Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL

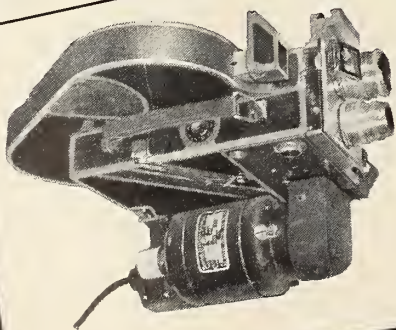
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



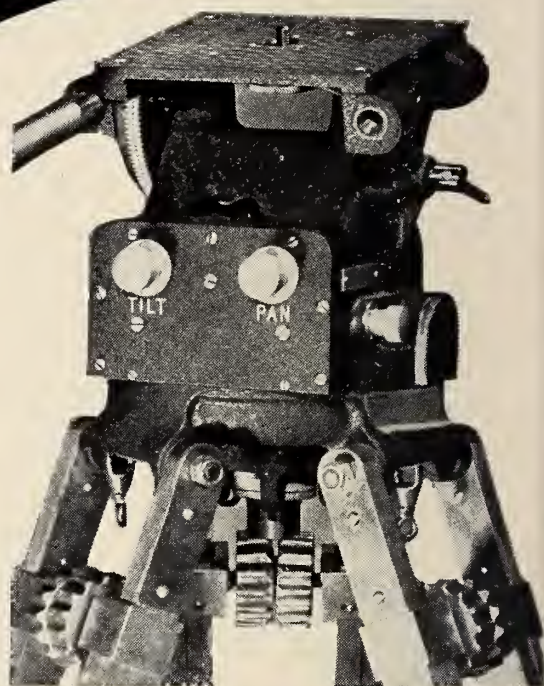
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



... the most versatile and dependable camera accessories available for those who prefer the finest.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features **Super Smooth Pan & Tilt Action.**

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either 3/8 or ¼ in. camera screw.

— ALSO AVAILABLE —

BABY TRIPODS—3 WHEEL PORTABLE DOLLYS—CHANGING BAGS—"HI-HATS"

SEND FOR OUR
ILLUSTRATED
CATALOG

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

TIPS ON TITLING

"I like 'em upright!" says this experienced 8mm.

amateur, in vouching for the vertical titler



GEORGE A. VALENTINE

WHEN it comes to title making systems, this 8mm. movie maker has probably tried them all. I have used the small titler with typewritten cards, a horizontal titler with hand lettered cards, architect's lettering guides and a hand driven printing press. From this experience, I have come to two conclusions: (1) a vertical titling setup with movable letters on a large card area is the most versatile; (2) it is just as easy to make good titles as poor ones—once you get through experimenting. Thus, if your own titling results thus far have been off the beam, perhaps my findings will save you further disappointment.

ESSENTIALS OF VERTICAL TITLER

Essentially, a vertical titling setup is pretty much what its name indicates. The important parts are three: (1) some form of vertical support for the camera; (2) some form of horizontal titling easel or area, and (3) a semi-permanent but adjustable lighting setup bearing on the titling area. The vertical camera support may or may not provide for moving the camera up and down, to accommodate title cards of varying size. But it *must* be rigid in structure and truly vertical to the horizontal plane of the titling area.

My version of these essentials will be seen in Fig. 1. It is, as you can see, constructed of wood and, though roughly finished off, sturdy in its design. The basic height of this unit, camera to card, is 36 inches, providing for the use of easy-to-work-with 12 by 18 inch title cards. A certain amount of adjustment in the height

of the camera is provided by the short-legged frame resting on top of the main uprights, since this may or may not be inserted in the setup.

CENTERING THE CAMERA

The uppermost frame resting on this middle unit is the camera carrier itself. Here the camera is attached with a tripod screw installation, and it is accurately re-centered on the title card by positioning it against a brace built into the carrier unit.

With a vertical titling setup, the original centering of your camera on the title card is best done with a plumb line (see Fig. 1). The procedure is simple and inescapably accurate. Taking a filter holder which fits snugly on the lens to be used for title work (probably your standard lens), remove the filter from the holder and substitute a circle of heavy cardboard. Punch a hole in the exact center of this cardboard circle, thread it with the plumb line and attach the filter holder to the lens so that the bob just clears the titling surface (see Fig. 2).

Now on this surface draw intersecting diagonals connecting opposite corners. Where they cross will be, of course, the exact center of the titling area. Maneuver the camera slowly in its upright position until the plumb bob rests directly over the intersecting lines—and your camera is perfectly centered. Some form of brace is then constructed on the camera carrier so that this centered position may be duplicated at will.

LIGHTING ARRANGEMENTS

Another advantage of the vertical titling setup is the ease and adjustability of the lighting arrangements. At the sides of Fig. 1 can be seen the rough but wholly effective lighting stands which I constructed, again out of wood. Both are movable, and the individual RFL-2 bulbs mounted in clamp-on holders can likewise be moved up and down

[Continued on page 149]

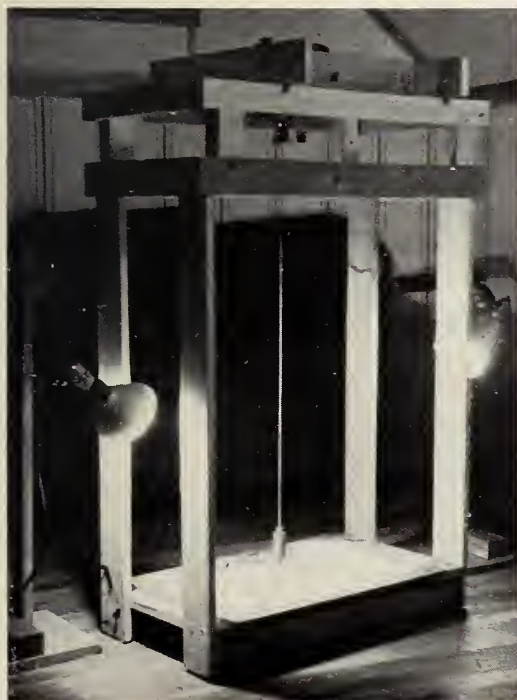


FIG. 1: Upright titling unit outlined by author is seen above, with plumb line in place.



FIG. 2: Plumb-bob centering on intersecting lines of title easel guarantees perfect placing of camera at all times.

FIG. 3: Ease of operation is assured with large card at hand level and movable letters secured only thru gravity.

Henry W. Barker



COLOR AND THE WEATHER

Are you a "one-light" cameraman? A basic understanding of how weather conditions affect color values will aid your outdoor filming

EARL CLARK, Director, Associated Screen Studios

IN his search for photographic perfection, the observant cameraman soon discovers that he must become a practicing meteorologist, in addition to his more commonly accepted abilities as artist, technician and dreamer.

For color and weather are synonymous. From the receipt of his first bluish-tinted scenes filmed under an overcast sky, the cameraman becomes inescapably acquainted with the fact that weather is a prime factor in determining color rendition. He notes the loss of definition occasioned by fog, rain and snow. He is puzzled by the inevitable loss of brilliancy in sunless scenes, even though the picture may be perfectly exposed. He finds that the crystal clear scenes of springtime will not intercut well with scenes filmed in the traditional atmospheric haze of autumn.

A "ONE-LIGHT" CAMERAMAN

Cumulus and cirrus clouds will come to mean more to him than mere elements in a landscape composition. They will forecast his length of shooting time and impose color restrictions unknown to his black-and-white brethren.

The combined weight of these restrictive observations has made many an amateur and professional worker into a "one-light" cameraman. "No sun—no shooting."

With all due respect for the undeniable virtues of Old Sol, it should not be forgotten that excellent photographic opportunities await the observant in dull or stormy weather. The most unforgettable scenes are usually those in which one has made perceptive use of conditions and subject matter overlooked by cameramen at large.

BEST LIGHTING VARIES

As a matter of fact, the unrelieved, hard summer sun can be an unsatisfactory light source for certain subjects—portraits and some landscapes, for instance. Closeups of people under a clear sun, without the diffusing aid of reflectors, are deeply shadowed and have too much contrast. Woodland scenes, in which the sun is projected into a dark wood in hot, bright patches, are difficult to balance for exposure. In both cases, a softer light from an overcast sky will achieve less contrast and a

better color balance. To offset the bluish cast of such sunless filming, a warm filter may be employed, such as the new Kodak Skylight Filter (Wratten 1-A) which replaces the older Haze Filter in this function.

BALANCE DEPENDS ON CONTRAST

Now, there is a principle at stake here that may well serve as a guide for color filming under all weather conditions. *Good pictures, in any weather, have good color balance.* This balance is achieved in one of two ways: (1) by lighting with the sun, or (2) by the intelligent use of complementary colors in composing a dull weather picture.

To state it differently, all color scenes require enough contrast to secure definition and to promote composition and clarity. Yet too much contrast can be as disastrous to pictorial composition as too little contrast can be ineffective.

SUNLIGHT OR SKYLIGHT?

Let us illustrate. The sun, in highlighting a scene, provides enough contrast between sky, background and subject matter to make a scene visually exciting. The slight shadows that are visible are translucent and help to give a third dimensional effect. But if the shadows become too prominent, or dense, as in the closeup of a face, the picture loses the unity which it possessed before the heavy shadows broke it up.

On the other hand, under sunless conditions, the light is usually so flat that it provides too little contrast on the scene itself—while the sky is over-contrasted. As stated previously, many cameramen have come to fear this condition and dislike filming in poor weather. But the fear is unnecessarily exaggerated. The necessary color contrast can be readily obtained by *arranging* a foreground of complementary colors; i.e., people in bright clothes, or any subject matter that will stand out against the drab background. The only requirement in composing such a dull-weather scene would be to see that all picture elements possess a density within the two-stop latitude of color film.



THE SILHOUETTE is excellent and dramatic answer to high exposure contrasts between stormy sunset skies and darker foreground.



LOW CONTRAST scenes under cloudy skies can be saved by placing brightly clad figures in foreground. Girl is wearing red jacket.



EVEN FILMING in the fog can be brilliantly effective by shooting against low light of late afternoon. Exposure is for foreground.



HIGH CONTRAST between subject and setting means that one element must be featured over other. Exposure here is for speedboat.



PURE SUNLIGHT on a portrait closeup calls for reflector on off-light side to lighten shadows. Plain sheet of newspaper will do.



BACK LIGHTING on snow scenes, with sun hidden behind tree, reduces overall contrast and creates strong sense of linear depth.

SOLUTIONS IN SUMMER

Be that as it may, the vagaries of weather which produce too little or too great a photographic contrast can be circumvented. Any filmer, armed with the knowledge of his problem, can be an "all-light" cameraman. He will be limited only by his ability to achieve normal contrast.

Interestingly enough, the problems and the solutions to them vary almost diametrically with the opposing seasons. We have already noted that on a sunny, summer day the contrast between sky and ground is normal. The contrast becomes too great only when the sky is overcast. But the reverse is true in winter. Then the contrast between sky and snow-covered ground is at its greatest when the sun is shining. An overcast will more evenly balance ground and sky but will lose the important snow shadows which are so vital to good winter camera work.

Then, too, in summer the rule-of-thumb filmer flat-lights his scene by placing the sun behind his shoulders. In wintertime, he should reverse his technique and, with few exceptions, shoot into the sun for a back lighted scene.

SOLUTIONS IN WINTER

While it is true that such back lighting will lend a sparkle to snow that is impossible to obtain under flat light, the important reason for back lighting snow scenes is to reduce color contrast and make possible a good exposure. Just consider the color balance in a flat lighted winter landscape. The snow will read a high $f/16$. A skier might read a normal $f/8$. The dark blue winter sky will be around $f/5.6$. Such a range of contrast in one scene is outside the latitude of color film.

Now note what happens when the same landscape is back lighted. The dark sky will lighten to $f/6.3$. The skier may darken to $f/5.6$. But, most important, the high-reading, brilliant snow, which made the flat lighted scene impossible of rendition, will cast dark blue shadows to reduce its brilliancy to a normal $f/8$. Thus, all components will come well within good color range.

SUMMING UP

There are other, less fundamental facts of color filming and the weather. But before going on to them, let us sum up briefly the major lessons we have learned thus far:

1. Good pictures, in any weather, have good color balance. This means, in turn, that our scenes should have enough contrast to assure definition and promote composition, but not so great a contrast range as to destroy balance or so little as to lose effectiveness.

2. In summer, this optimum contrast range between sky and setting is obtained under full-front sunlight. With overcast skylight, the contrast range between sky and setting becomes too great, while the contrast between colors in the setting becomes too little.

3. In winter snow scenes, the optimum contrast range is obtained under sunlight striking the scenes from the back. Front sunlight on snow scenes creates too great a contrast range, while overcast skylight, although giving acceptable balance between sky and setting, loses brilliance in scene detail.

SPECIAL SITUATIONS

And now, what of the lesser items? Well, for example . . .

No haze filter is necessary for hazy backgrounds. The soft, light blue color provides an excellent backdrop for a foreground of rich, warm tones.

A cloudy day, with cumulus clouds of not more than five-tenths density (that is, half cloud and half sky) is perfect shooting weather. A clear sky is less favorable, since the light is harder and there are no clouds for composition purposes.

Spectacular sunsets are obtained only in broken or overcast weather. A clear sky possesses no clouds to reflect the colorful hues across the horizon.

Finally, remember that weather does not change. It only moves from place to place. Thus, an elementary knowledge of how warm and [Continued on page 151]



SOFT LIGHT of high cirrus clouds imparts warm brilliance to all color scenes without disrupting balance with heavy shadows.

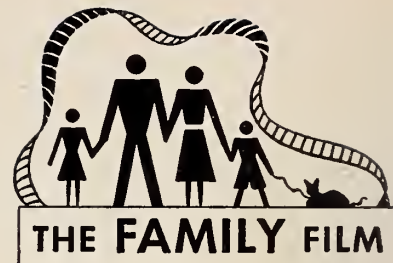


CUMULUS CLOUDS, a fair-weather guide which builds in summer to dramatic thunderheads, make pleasing backdrop for cine portraits.

Birthdays with bounce

There's more to party films than presents and frosting,
declares this movie making mother of four

AMY WRAY HILTON



BIRTHDAY parties got you puzzled? Has your camera greeted the guests, pictured the presents and close-upped the cake more times than are worth telling? Trouble is, of course, that one birthday party is much like another, and that most of the movie making action is centered around the static confines of the dinner table.

This year, then, why not do it differently? How about catering to the kids' taste with a junior grade midway? The youngsters will respond to the carnival atmosphere with a good deal more verve and vigor. Your heir will hail it as a better party—and you'll get a better picture. Transforming a corner of your home into a reasonable facsimile of an amusement park is simpler than you might think.

If the season and climate are favorable, the backyard is your best place to set up props, for there the small guests will have a wider range of action, and Old Sol will handle your lighting problems for you. But if the weather or the hour restricts the celebration to an inside job, your garage, game room, spare room or any room in the house that has a minimum of furnishings can be used as the fairgrounds. A garage often has the added advantage of unfinished rafters which will facilitate overhead lighting, while a sprinkling of tanbark across the

cement will give it the full flavor of a real midway.

Since splash and color are prime requisites for the junior set, there is no purpose in spending any great amount of time or money in the execution of your midway. You can assemble six or eight small booths out of orange crates and loose planking, but remember to keep your fixtures in Lilliputian proportions. Cover the stands or booths with colored cheesecloth bunting or crepe paper. If you are working inside, set up the stalls around the four sides of your room, so that you will have the center free for your tripod.

Where artificial light is called for, it is almost imperative that you work out an overhead lighting arrangement to give the kids their head. The picture moldings, a central chandelier or the aforementioned rafters have been used successfully in the past to accomplish this. (See also *Lighting Should Be High*, February, 1949, and *Build A Light Boom*, January, 1950—Ed.) If outdoors, place the booths in a single row to take advantage of the afternoon sun. Embellish the booths with pertinent posters lettered in bright tempera, add any realistic or whimsical touches that may occur to you in the process of decorating, and you will wind up with a babe's eye view of Coney Island.

No midway is complete without its shooting gallery, so equip one of the booths with a pop gun and target rack with a row of cardboard ducks or plastic figures to engage the young marksmen. A child's archery set (the suction-tipped arrow variety) can occupy a second booth. Others of the stalls may be consigned to quoit tossing, a bean bag concession for the post-diaper set, or a line of milk bottles containing two or three candy kisses which the player claims on ringing a bottle with an embroidery hoop. Teaching the youngsters to gamble? I don't think so: just showing them at an impressionable age that the odds are with the house.

Arrange to have your refreshment booths along one side of the room. Except for the traditional cake and candles, try and keep your offerings in character with carnival confections (i.e., small sacks of popcorn and peanuts, ice cream sticks, pink lemonade and candied apples). It will probably be wise to wait until the party is well under way before you open the refreshment stands.

Unless you have an especially spacious room or yard, it probably will be a good idea to restrict your guest list to no more than a dozen youngsters. Since children are likely to operate on the theory that the best things in life are not free, you can make the occasion much more exciting by supplying them with toy money as they arrive, so that they may patronize the concessions on an adult cash-and-carry basis. Let the children draw to see who plays barker and who plays customer for the first thirty minutes of the party; by changing shifts on the half hour you will give everyone a chance at everything. Gauge your games and amusements to your age level, of course, but don't "play down" to the gang. [Continued on page 151]

Harold M. Lambert from Frederic Lewis



A MIDGET MIDWAY, complete with popcorn, peanuts and pink lemonade, offers lively background for a different birthday film.

TYPED TITLES CAN BE WHITE

Follow this simple system for typed title letters on black or colored backgrounds

MATT BENNETT

THERE is probably no argument among the filming fraternity that the most pleasing titles are those lettered in white on a dark or colored background. And, if you are using one of the larger titling setups, with cards measuring around 9 by 12 inches, there is little difficulty in following this system. You get a set of white-surfaced letters (either of the stick-on or pin type), you lay them out on your large card and you shoot. The process is simple, and the results are excellent.

But suppose that you're using one of the small, sheet-metal titlers, the kind with a card around 3 by 5 inches, the kind on which the copy is generally set up on the typewriter. The larger, white letters won't fit. And the typed letters are inevitably in *black* on a light background. Shooting them as-is on color film isn't effective. You try reversing the values by shooting on positive film and developing it to a negative. But the white on black results aren't pleasing with colored pictures. Even toning them (see *Emergency Titles*, July, 1949—Ed.) isn't wholly the answer. And besides you can't use a fade-in or fade-out with positive film. You decide, reluctantly, that the typewriter titler is out, as far as white letters are concerned.

And that's exactly where you're wrong. I have recently worked out a system of creating typewritten titles in white on black that is so simple I'm amazed I hadn't thought of it earlier. Perhaps other filmmakers have. But, in any case, here it is; and it can be used with equal success in making black and white titles on reversal film, white lettered titles directly on color film, or white lettered titles double exposed on colored backgrounds, live or otherwise.

Here's all that's needed: a typewriter with reasonably sharp type faces: two sheets of [Continued on page 148]

Photographs by Ernest H. Kremer, A.C.I.



FIG. 1: With typewriter set for "stencil" so that the ribbon does not function, title is typed directly on back of carbon.

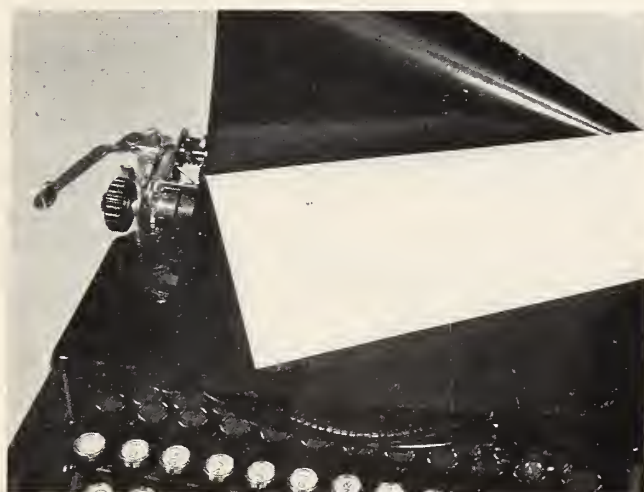


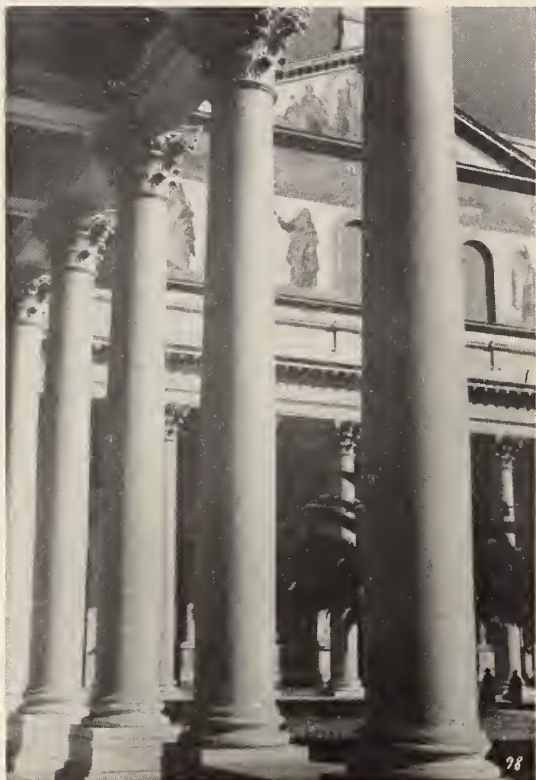
FIG. 2: Sharp carbon imprint of title is made on front and back of thin paper, assuring maximum density of the image.



FIG. 3: Carbon imprint on this paper is used as a negative in photo printing frame to create white-on-black title card.



FIG. 4: Reverse positive of original typed title copy may be filmed direct on monochrome or double exposed in color.



ST. PETER'S BASILICA (above), flanked by Michelangelo's impressive colonnade, will be the goal of goals for all Holy Year pilgrims. At left is noble Corinthian porch and mural facade of St. Paul's Outside-The-Walls.

THE ROAD'S TO ROME

DON CHARBONNEAU, ACL

Sacred or secular, here's what to film during
your visit to Rome's twenty fourth Holy Year



ST. JOHN LATERAN, begun in 3rd Century, is oldest Catholic basilica in world and now cathedral of Bishop of Rome. Building above dates from 1560.

LAST Christmas Eve the gentle blows of a silver hammer on the great door of St. Peter's Basilica in Rome echoed through the age old edifice, awakening memories of nearly 2000 years of church history. The heavy door, bricked up save on such occasions as this, slowly gave way. Then His Holiness, Pope Pius XII, kneeling on the threshold as he intoned the sacred *Te Deum*, called upon the faithful the world over to join him in their Church's Jubilee. At the same moment, cardinals especially deputized by the Pope conducted the symbolic *Porta Santa* (Holy Door) ceremony in the three other patriarchal basilicas in Rome, officially ushering in the twenty fourth Holy Year.

HISTORY OF THE HOLY YEAR

Six and a half centuries earlier, on Christmas Eve, 1299, Boniface VIII had proclaimed the first Holy Year, in commemoration of the founding of the Church. The pontiff's edict granted special blessings in the form of indulgences to those who made the long and often hazardous journey to Rome and established the church custom of a centennial jubilee commemorating the Nativity of Christ. The interval was subsequently reduced to fifty years, then thirty three and finally fixed, in 1475, at twenty five years, a custom adhered to ever since.

This year's religious festival is expected to attract between three and seven million persons, among them over 300,000 Americans. While the chief purpose of the pilgrimage is a spiritual one, for many this will be their first glimpse of the Old World and its treasures. They will want to bring back some lasting memento of the trip.

For the amateur filmer this will naturally take the form of film, and it is with them in mind that MOVIE MAKERS presents here suggestions to help make their record of the pilgrimage a rich and varied one. As for customs charges, the Italian National Tourist Office informs us that all cameras and a reasonable amount of film (eight to ten rolls) carried by Holy Year visitors will be admitted free of duty.

Photographs courtesy Italian National Tourist Bureau



CASTEL SANT' ANGELO (above), as seen from the Tiber bridge of the same name, began life in 136 A.D. as Hadrian's tomb, became fortress in 590 following legendary miracle. Basilica of St. Mary Major is seen at right.



THE GOAL IS ROME

Since Rome is the focal point of the pilgrimages, as well as the place where you are likely to spend the longest time, we have concentrated on it most of our attention. Here one of the pilgrim's primary obligations will be to visit the four great basilicas of the capital. The greatest of these is St. Peter's, built over the burial place of the Prince of the Apostles and near the scene of his martyrdom in Nero's Circus. Begun in 1452, it took nearly 200 years to complete and is the work of the foremost Renaissance artists. Chief among them was Michelangelo, whose final plans the present structure and approaches represent.

VIEWPOINTS FOR ST. PETER'S

Largest of the Vatican buildings, St. Peter's great white dome is a dominant feature of the Roman landscape. You can get good long shots of it from a dozen different vantage points—from the summit of the Janiculum, the mouth of the Piazza Rusticucci, the banks of the Tiber just above the Ponte Sant' Angelo, to name three. If you can gain access to the roofs of buildings adjacent to the wide colonnaded square, you can add some interesting medium views. Don't neglect the Egyptian obelisk in the center of the piazza. Older than Rome itself, this was brought back as a war trophy from Egypt by Caligula. Moving in nearer for some close shots, be sure to include detailed study of the 15th Century bronze doors. Beyond them your camera may not be carried, since no interior photography of holy shrines will be permitted. MOVIE MAKERS has been informed, however, that check rooms are planned in strategic places.

LEGEND OF SANT' ANGELO

Round out your record of the Basilica of St. Peter's with shots of the Vatican Palace, the Pope's residence and Papal Library, the gardens and other buildings of Vatican City. Nearby is famed Castel Sant' Angelo, across the bridge of the same name. Built in 136 A.D. by the Emperor Hadrian as a burial place for Roman emperors, it later became a fortress. Here, in 590, legend has it that Pope Gregory the Great was conducting a service beseeching the end of the plague, when he saw an angel

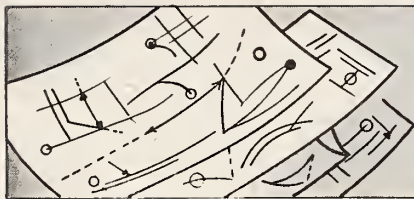
atop the fortress sheathing his sword. The plague ceased, and the formidable prison became from then on the Castel Sant' Angelo.

ST. JOHN LATERAN

Second in importance to St. Peter's is the basilica of St. John Lateran, oldest Catholic church in the world and now the Cathedral of the Bishop of Rome. Situated on the Caelius (or Coelian) Hill, it derives its name from an old Roman family, the Laterani. The original palace became the property of Emperor Constantine, who gave it to Pope Miltiades for a papal residence. Later Constantine built a basilica in one part of the palace, only portions of which form part of the present structure which dates from about 1560. The most notable feature, aside from its noble baroque style of architecture, is the *Scala Santa* (the holy stairs), a flight of twenty eight marble steps from the house of Pilate in Jerusalem, which Christ ascended to stand trial. Pilgrims commonly climb these on hands and knees as a special devotion. The famous fresco painted by Giotto in the 14th Century to commemorate the first Jubilee is to be found here also. A beautiful view of St. John Lateran may be had from atop Aurelian's Wall in Piazza San Croce in Gerusalemme. [Continued on page 157]



THE ROMAN FORUM, a stark but stirring symbol of Roman civilization at its greatest, huddles today at base of modern Victor Emmanuel monument.



The Clinic



SIMULATED DOLLY SHOTS

Effective shots of vehicles, horse-men, people walking and the like, which look as if they had been taken by a camera moving alongside the subject, *can* be made without a dolly or other moving camera setup.

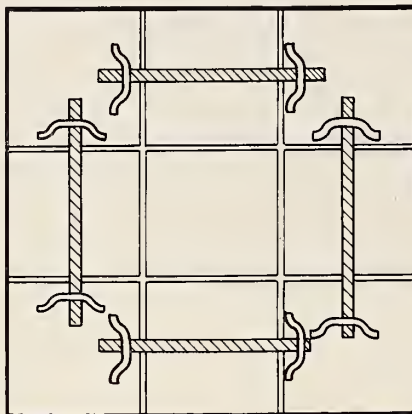
The ideal theoretical arrangement is for the subject to move around the circumference of a small circle, with the camera panning to follow the movement from the circle's center. This is, however, difficult to execute. A simpler trick is to pull your camera way back, shoot with a 3 to 4 times telephoto, and follow the moving subject as it passes by you in a straight line. The effect is almost the same.

NEAL DU BREY, ACL
Durban. South Africa.

POCKET REFLECTOR

I was truly amazed at the full length reflector surface outlined by Edward W. Beach, ACL, in February Clinic under the heading, *Portable Reflector*. Here's my design, which, when folded, fits in your pocket or camera case.

Paste nine squares of cardboard on a piece of linen, with little spaces between all edges. Attach to the back sides of the four corner squares small straps of linen tape, as shown in the diagram. Have four slim wooden dowels (even pencils will do) to place under the straps when the linen-



COLLAPSING reflector surface worked out by A. Rossi, ACL, is comprised of small cardboard squares mounted on linen so that they fold up along outlines to fit in the pocket.

mounted squares are unfolded. Coat one side with metallic paper for a hard surface, the other with white paint for diffused reflection.

As for the size? This depends on the size of your pocket. My squares are about 6 inches on a side, giving an overall surface 18 by 18 inches in size.

A. ROSSI, ACL
Paris, France

PROJECTION TABLE

Enclosed are photos of a portable projection table which I built recently. Designed to accommodate both my 8mm. projector and a Webster wire recorder, it positions both instruments so as to give handy and immediate access to all controls. The



PORTABLE projection stand, designed by Glen H. Turner, ACL, positions 8mm. projector and wire recorder so that all controls are handy, shutter flicker scones the stroboscopic disc. Shot above shows unit in knocked-down state, which has been improved by detaching housing.

Pictures, plans and ideas to solve your filming problems

space under the projector (needed functionally to elevate the machine) is put to good use for storing extension cords, extra reels and projection lamp, aperture brush and lens cleaning tissue. Since the legs are detachable, the entire assembly is easily portable and handily stored.

GLEN H. TURNER, ACL
Springville, Utah

HANDY EXPOSURE CHART

The March Clinic item, *Exposure to Order*, by William H. Ashcroft, ACL, beat me to it by a month. But it has moved me to send you my solution to the same problem.

Tired of shoving my exposure meter in subjects' faces time after time, I decided (as did Mr. Ashcroft) that what was correct exposure *one* time with my lighting bar at, say, 10 feet from the subject, would be correct exposure *every* time under the same circumstances. Therefore, I carefully compiled a series of standard exposures for average subjects at light-to-subject distances of 3 to 18 feet. It is appended herewith:

FEET	3	4	5	6	7	8	9	10	12	15	18
F/No.	8	7	5.6	4.5	4	3.5	3.2	2.8	2.2	1.8	1.4

This chart, clearly lettered, is pasted on the back of my lighting bar. For those filmers who want to follow it, the data submitted are for Type A Kodachrome exposed under four of the new 375 watt medium beam photofloods.

JOHN GAVRIAN, ACL
Dayton, Ohio

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



A simple viewer

LEWIS C. COOK, ACL

GOT an old tin can lying around the house? An icepick? A screwdriver? Then you're well on the way to building yourself a simple film viewer. A continuous viewer, this one, not the action type; but it's swell for spotting scene changes. And, it being sprocketless, you don't have to thread and unthread the film.

I think the diagrams and pictures make the design clear. The 4 by 6 inch piece of veneer is used for the baseboard, the other for the upright. Probably better cut and mount the tin can first. It serves as the lamp housing, accepting the small socket and bulb through a hole cut in the upright. The opening in the can which exposes the viewing light I cut with household scissors and then bent in the rough edges by hand. The icepick made the holes on each side of the can for the stove bolts which hold it to the angle irons.

With the lamphouse in place, you are now ready to position the four film rollers and two idlers from the empty film magazines. The rollers should be raised just high enough on the board so that the film never touches the can, and the idlers should be placed low enough to maintain tension on the passing film.

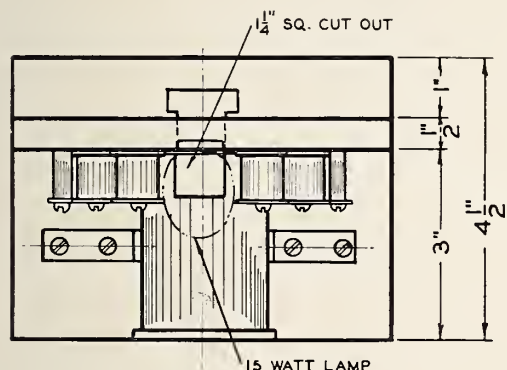
The magnifying glass I picked up at the dime store. It is positioned in a 45 degree slot cut into the top edge of the upright. Drive a screw there with a head small enough to slip through viewing glass handle.



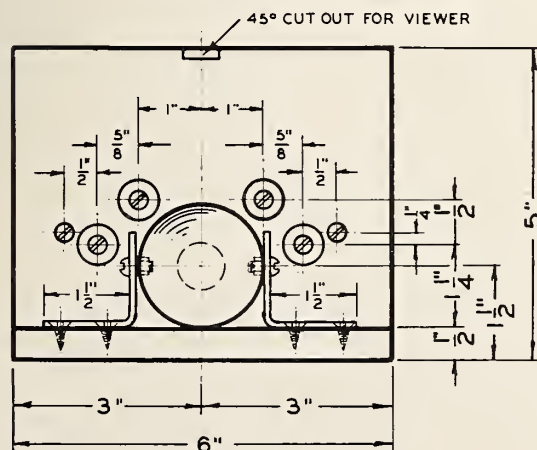
SIMPLE ELEMENTS of this continuous-vision film viewer are seen above ready for final assembly. Lamp socket extends through hole in upright.



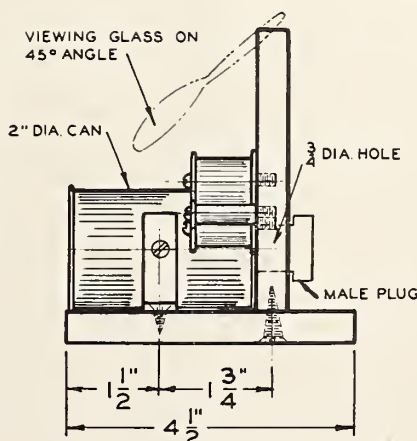
COMPLETED VIEWER is mounted between rewinds and alongside splicer. Tin can used (2 by 3 inches) is one quart size of Eastman developer.



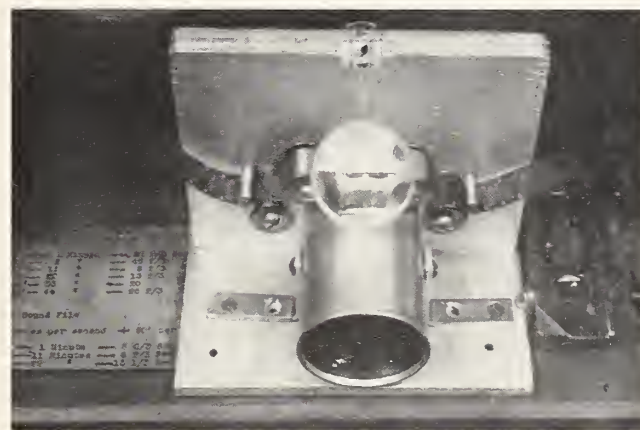
PLAN VIEW



FRONT VIEW



END VIEW



FILM TRAVEL is over sprocketless rollers and idlers, saving time and trouble of threading. Magnified image shows two full frames at once.

MATERIALS NEEDED

- 2 8mm. or 16mm. film magazines
- 1 piece of veneer 5" by 6"
- 1 piece of veneer 4" by 6"
- 2 angle irons 1 1/2"
- 4 flat-head wood screws 1/4" long for angle irons
- 2 small stove bolts 1/4" long for angle irons
- 1 Christmas tree (3/4") socket
- 1 110 volt 15 watt lamp
- 4 round-head screws (3/8" by 1 1/4") for film rollers
- 8 washers (3/8") for front and back of each roller
- 1 short extension cord and plug
- 1 1 1/2" viewing glass
- 1 2" by 3" can

The lens MGM prefers...

"Photographs color as you see it"

says **JOHN ARNOLD**, MGM Executive Director of Photography

"Here at MGM we have preferred and used Bell & Howell's Taylor Hobson Cooke lenses for many years—in fact ever since panchromatic and color films imposed much higher demands on the lens. These lenses photograph color *as you see it*, with crisp, sharp detail even to the very edge of the picture. We find them immensely superior for black-and-white, as well.

"Some of our current releases, such as *BATTLEGROUND*, *ADAM'S RIB*, and *FATHER OF THE BRIDE*, are good examples of the superlative photographic quality we obtain with Taylor Hobson Cooke lenses."



Look at the exclusive advantages this new lens series offers you!

HIGHEST CORRECTION ever developed in any lenses in the 16mm field. Sharpness and contrast are the same for all of the lenses regardless of focal length.

T-STOP CALIBRATIONS to give you absolutely uniform exposures at any given T-stop from lens to lens. A brand new development for amateurs!

UNIFORM-STEP MAGNIFICATION. Same type of focal length series used by Hollywood studios . . . now adapted for amateur use.

WIDE SELECTION. A family of seven lenses to choose from. The four shown are now available.



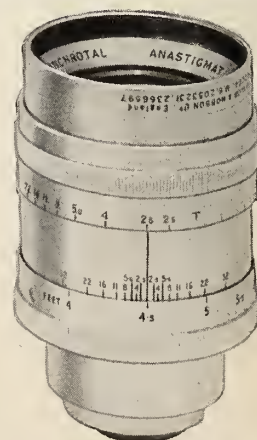
7-INCH T 2.7 (F/2.5)
B&H Super Comat. Click stops, focusing mount, fits all C-mount 16mm cameras. Filmocoted. \$85.25



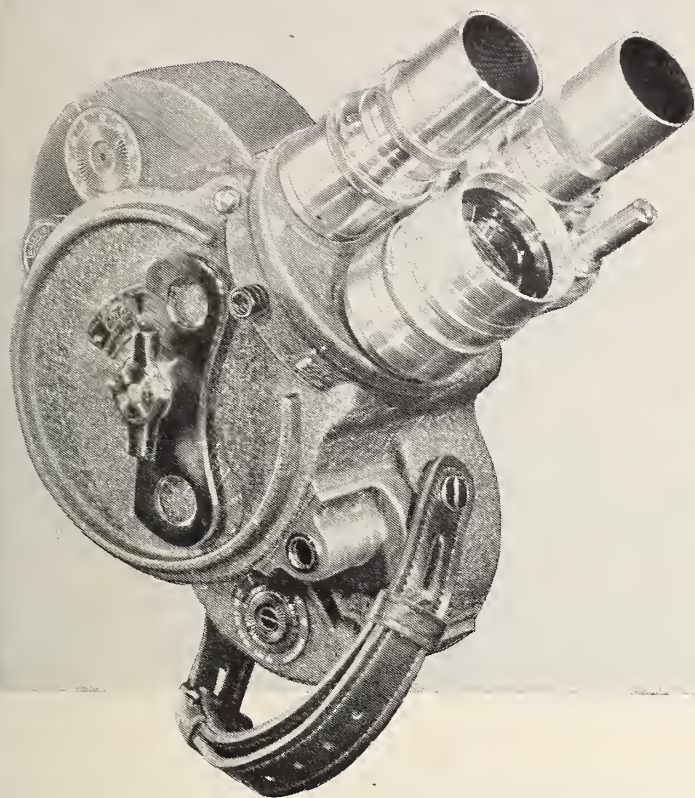
2-INCH T 1.6 (F/1.4)
Taylor Hobson Cooke Ivotal. Click stops, focusing mount, fits all standard C-mount 16mm cameras...also available for B&H snap-on mount 8mm cameras. \$169.20



2.8-INCH T 2.5 (F/2.3)
Taylor Hobson Cooke Pan-chrotal. Same features as 2-inch lens. Has extra legible depth of field scale. \$171.50



4-INCH T 2.5 (F/2.3)
Taylor Hobson Cooke Pan-chrotal. Same features as 2.8-inch lens. Nearly 50% faster than the fastest of other leading 4-inch lenses—400% faster than the slowest! \$198.35



Another Hollywood favorite...

THE BELL & HOWELL 70-DE CAMERA is one of the most versatile in the 16mm field. It operates at seven governor-controlled film speeds, has a three-lens turret with matching positive finders. Other features are a critical focuser, rewind knob and hand crank to permit back winding of the film for lap dissolves and double exposures. A 204° open segment shutter gives a 1/40 of a second exposure at sound (24 frames) speed.

You buy for a lifetime when you buy **Bell & Howell**

Auto Load Owners! Don't miss this!

Now you can greatly increase the picture-taking possibilities of your Auto Load camera—at a special low price!

Your Bell & Howell dealer will convert your Auto Load to a turret model for only \$59.95, complete! The usual price is \$75.00. This offer is good only until July 1, 1950.

With summer coming you'll want to be prepared for all its movie-making opportunities. And with the B&H turret head on your camera you'll have 3-lens versatility at your fingertips.

Better act now. Take your Auto Load to your Bell & Howell dealer right away!



CROSS LIGHTING and cloud backdrop were planned by producer Rolph Groy, FACL, for this shot from *Typical Times in Tropics*, 1946 winner.



EXTREME CLOSEUPS, made later at home, add human interest to large canvas of *Adventure on the Colorado*, 1947 winner by Al Morton, FACL.



DIAGONAL COMPOSITIONS and high key lighting enhance baby scenes in *The Unexpected*, Moxim winner in 1948 by Ernest Kremer, ACL.



SIMPLE BUT SATISFYING is this spyglass effect created by Glen Turner, ACL, with circular mask in titler for *One Summer Day*, 1949 Maxim winner.

IMAGINATION makes the movie

SIDNEY MORITZ, ACL

A FRIEND of mine, about to acquire his first movie camera, put an interesting question to me: "What do you believe to be the requisites for successful movie making?"

"Technical skill," I replied, "a feeling for composition and a vivid imagination."

The last, I continued, is by far the most important. For adequately exposed and well balanced pictures will have some appeal; but they soon will lose their allure unless imaginatively treated. The picture that really holds interest is the creation of the mind, rather than of the movie camera.

STUDY AWARD WINNERS

Surely one of the best ways of stimulating your imagination is to study those films produced by imaginative movie makers. Analyze the pictures which have placed among MOVIE MAKERS international selection of the Ten Best. Examine the winners in your own movie club contests. What do these productions have that yours may lack? Invariably it will be found that the finest films are the most original. They do something to you, they stir your emotions, hold your interest or bring you pleasure. They reflect, above all, the personality of the maker, showing clearly that he here has created something which existed heretofore only in his imagination.

TEN IMAGINATIVE TOUCHES

Their techniques, their special touches may be small advances individually. But in the aggregate they invariably add up to a creative whole. Let's analyze them, if we can, beginning with the simplest suggestions.

1. Remember, first of all, that you are making a movie. While there's a place for placidity, action is more often the most effective. A mountain lake may be lovely in the light of dawn. But it will make a better movie if a breath of wind just breaks the crystal calm.

2. Pack your picture with material rich in appeal. Children, babies, attractive girls, picturesque types and animals fall easily into this category. Many a travelog totters to a standstill for lack of human interest. Yet it may require only a little resourcefulness, patience or courtesy to add to your picture the vital appeal of human interest.

3. Carry your audience in as close to your subject as is possible. In a travel film, for example, think of them as tourists and bring them with you into the market place. Imaginative filmmakers make liberal use of the closeup.

4. A creative cameraman molds his material into its most pleasing aspects. He studies all its possibilities—the lighting conditions, the angle from which it is best filmed and its balance with the rest of the setting. He gets people in his scenes to *play parts*, rather than to pose and posture. His is no hurried job. Often, it may involve a nerve wracking wait for a cloud formation to appear, or for the sun to move to a more pleasing angle. Not until the picture has become what his imagination demands will this movie maker start his camera.

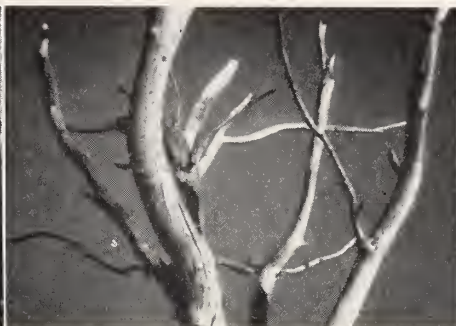
5. An observant movie maker will sense that mood is as important as movement. He will select the mood indicated and will aim all his imagery toward its creation. If a film [Continued on page 148]

There's more to fine filming than accurate exposures, says an observing amateur, citing ten creative aids

F I N E F R A M E S



PERFECT BALANCE from the cross-front lighting to dark ground, is seen in closeup from *Rose Festival*, by A. DeRight, of Williamson, N. Y.



CROSS LIGHTING creates contrast and a polarized sky in this Dalierque pattern from *Sands of Time*, by B. Seckendorf, ACL, Brooklyn.



STANTON BECKER, of West Roxbury, Mass., lighted his scene from behind for this glowing closeup out of *Creating a Stained Glass Window*.



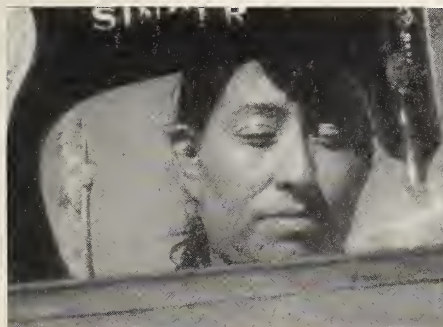
DIAGONAL PATTERNS, such as this by Mrs. J. B. Sanders in *Destination Chungking*, are always effective elements of good composition.



BLUE-GLASS BULBS were the units used with daylight in color scene from *Elmer's Fantasy*, by Charles Carbonaro, FAAL, Cambridge, Mass.



ARTHUR GROSS, ACL, of Brooklyn, moved in to fill the frame in this circus training scene made at Sarasota, for *Under the Florida Sun*.



CREATIVE IS the word for this camera viewpoint of otherwise ordinary action. E. Albinson, ACL, Minneapolis, made it for *Seminole Indians*.



TREES DO THE TRICK in enlivening a normally dull travel subject for *And So To Mexico*, produced by Mrs. E. Kellam, ACL, Los Angeles.



HUMAN INTEREST should be the highlight of any fair film. Warren Levett, ACL, of West Hartford, proves point in shot from his *County Fair*.

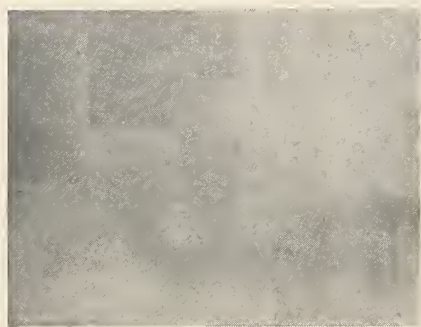
SHOULD OUTDATED FILM

"NO!" states a reader, citing his experience

GILBERT B. JANSEN, JR., ACL

FOR some years now I have been reading with interest various comments in your magazine, and other photographic periodicals, concerning the exposure of old, outdated film. I thought perhaps you and fellow ACL members might be interested in some of the results and conclusions my experiences have given me relative to this problem.

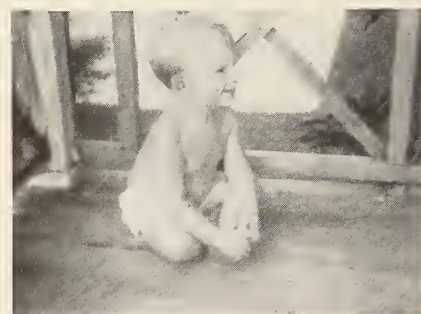
Enclosed you will find three strips of film which, upon examination, you will perceive to be Kodachrome. These strips are from a 100 foot roll of outdoor Kodachrome with a "develop before" date of April, 1943. When the



FIRST 10 FEET: This section shows thinnest possible image density and only the slightest trace of blue in color values.



MIDDLE 50 FEET: Adequate image density on subject, but blank sky. Blue medium strong, with slight red in flesh tones.



LAST 10 FEET: Almost normal image density. Blue tones quite strong. Red in flesh tones brighter, but off balance.

box came into my possession the seal was intact and the can tightly taped.

As far as I could determine this film had been in and out of film storage vaults, desk drawers and closets ever since its delivery by the manufacturer. When I finally obtained the roll it was five and one half years over the expiration date on the carton. I exposed the roll simply to satisfy my curiosity with respect to age and Kodachrome.

The results you may determine yourself by referring to the strips. The first strip (thin density) is from the first 10 feet of the roll; the second strip (medium density) is from the middle 50 feet of the roll, and the third strip (heavy density) is from the last 10 feet of the roll. (See captions under representative frames from these strips for analyses of their density and color characteristics.—Ed.) Here is the important point—*normal exposure* was given to the entire roll. The scenes were made in open shade at noon on a bright summer's day. My Cine-Kodak Special was used, with the 1 inch $f/1.9$ and 15mm, $f/2.7$ lenses being employed. Exposure was determined with a Weston Cine-Master which had been checked for accuracy. Fresh Kodachrome exposed under identical conditions with the same equipment gave perfect results. Therefore, there was no reasonable chance of error on the part of the equipment used.

It is quickly apparent that the one to two stops additional exposure recommended by many persons for outdated film would have created nothing but an aggravated exposure situation on this particular film, already so badly thinned in parts by age fog as to be almost transparent. It is reasonable to assume, then, that age fog is the real culprit in old film and that no amount of exposure compensation can rectify the already inherent damage. It is interesting to note the reasonable clarity of the image, but the total lack of all color except blue.

I have exposed many rolls of old film (both black and white and color, on both 16mm. and 35mm. stock, as well as 4 by 5 sheet film) and never have I found any reason to use other than normal exposure regardless of the age. Normally I have found black and white film to be much less susceptible to age fog than color film. I have exposed 16mm. Ansco Triple S Pan over five years out of date without any exposure but normal considered. I received 98 percent perfect frames, with the remainder suffering from age fog.

Although it is a known fact that excessive heat is disastrous to an emulsion, I earnestly believe that humidity in storage and not the heat alone is the real enemy of film emulsion. I have used film stored under all conditions, and the processed results have strengthened my convictions every time. Film well out of date but stored under properly controlled air conditioning has yielded excellent pictures. On the other hand, new film subjected to high humidity in combination with a fairly high temperature has spoiled rapidly, in as short a time as five days in one instance.

Of course, even a high dry heat can be ruinous. I have seen this proven in the many films inadvertently left in automobile glove compartments or under the rear window. However, as a general rule I have found it to be the moisture contained in a hot temperature that creates the greatest damage in the shortest time, as any tropical filmer will verify.

It is my conclusion that film emulsion loses no appreciable sensitivity to light from overage. But, as age creeps upon it, the emulsion gradually loses its ability to record proper contrast and density, until the silver becomes so clouded by fog that it is no longer able to retain an image. Thus, up until the fog begins to form, the emulsion is as good as ever, regardless of the date placed on it. I believe proper storage will preclude the formation of age fog for an unusually long time. Naturally, one cannot tell the condition of an emulsion by looking at it prior to exposure. But if not already fogged, I am sure it will be as good as ever. And if it is fogged, it is too late to do anything except throw it away. No amount of additional exposure, in my judgment, will do any good.

For consistent results I say use fresh stock and watch the humidity of the storage area. Don't keep the film too cool, as there is a serious danger of moisture forming when removed to a warmer location. In most well built North American homes the lower shelves of bedroom closets probably provide the best average storage, as long as no heating pipes are present in nearby walls.

In closing, I shall leave this thought. Outdated film purchased at a bargain is at best a gamble, since there is no way to ascertain the conditions under which the film has been kept. I would not advise its use for those precious, never-to-be-shot-again scenes.

BE GIVEN ADDED EXPOSURE?

I AM glad to receive Mr. Moore's recent letter and to have the chance of commenting on the discussion of Gilbert B. Jansen, jr., ACL, on the characteristics of outdated film.

The use of outdated motion picture film is probably of less importance today than it was four or five years ago, since by now nearly all of the Army surplus film—the chief source of such materials—has been used up. There are, however, occasions when someone will run across a roll or two of film that was mislaid. Such persons write to us to find out if such films can still be used. We, of course, advise that the use of such film is a gamble and that they should not use it for pictures of important subjects which cannot be rephotographed in the event of unsatisfactory results.

As for the details, the whole subject of film storage before exposure is quite a lengthy one and one on which I would not undertake to give general advice in the short space provided by a discussion of this type. I might say, however, that I have seen pictures made on Kodachrome film that had passed its expiration date by five years and which appeared for all practical purposes as though it was fresh film. On the other hand, I have seen pictures made on fresh film that had been improperly stored wherein the film had apparently been ruined in less than a month's time.

"Keeping-fog a factor"

To comment specifically on some of the paragraphs in Mr. Jansen's letter . . .

In regard to paragraph 4, there is no evidence to indicate what Mr. Jansen considers to be a "normal" exposure. There are some movie makers who expose everything $\frac{1}{2}$ to 1 stop more than I would consider the correct exposure and they seem to be quite satisfied with results that are a little on the light side. On the other hand, there are other movie makers who have a tendency to expose $\frac{1}{2}$ to 1 stop less than what I consider normal exposure. If Mr. Jansen happens to be one that shoots on the full side, then it is quite possible that he could make pictures on film that was really a stop slower than fresh film and still get results that would be acceptable for density. At the same time he would feel that he had given the same exposure that he normally would.

(Upon inquiry on this point, Mr. Jansen reports that the "normal" exposure he used was f/4.5 at 16 frames per second. According to the Movie Kodaguide, correct exposure for outdoor Kodachrome in open shade is f/2.8, so that, if anything, Mr. Jansen was underexposing the outdated film in question.—Ed.)

In regard to the 5th paragraph, Mr. Jansen is quite correct. Age, or keeping, fog is an important factor, and

HARRIS B. TUTTLE, ACL
Eastman Kodak Company

keeping fog is quite evident in the samples enclosed with your letter. Keeping fog usually fogs the silver in the top or blue-sensitive layer of Kodachrome film. I believe this is what has occurred in this case because the pictures are excessively blue and lacking in yellow pigment.

There is, of course, some effect of keeping fog in all three layers. It is important to note that whatever causes the fogging usually affects the larger and more sensitive grains first, leaving only the medium and smaller sized grains unaffected to form whatever image is created when the film is exposed. It is precisely because the larger grains are already exposed by fog that it is necessary to give more exposure to the film. Because, after these larger grains have been destroyed by fog, the film behaves like a smaller-grained or slower type of emulsion.

In regard to his 6th paragraph, I believe it is generally recognized that all types of color film appear to be more susceptible to changes after the expiration date than black and white materials. It is probably also safe to say that color films are in general more susceptible to high temperature and high relative humidity than black and white materials. This is due partly to the complex nature of the three layer type of emulsion and also to the fact that keeping fog can affect one layer to a greater degree than another. Therefore, it invariably throws the final pictures out of color balance.

I don't agree with Mr. Jansen that if the film is in poor condition due to improper storage, it is always necessary to throw it away as useless. It is possible that film which is past its expiration date could be used for two or three purposes wherein accurate color rendering is not of too much importance.

One way would be to use it in photographing sunsets. If the film rendered the sunset a little bluer or redder than normal, it might enhance the beauty of the sunset so that it would be more glamorous than nature intended.

Second, it might be possible to use the film in photographing street scenes at night merely for the recording of neon and other advertising lighting effects.

Third, it might be used for making titles wherein the degree of off-color produced in the final image would be entirely acceptable as a colored title.

I am glad that you brought this to our attention and gave me an opportunity to make the above comments.

"Make test exposures"

THANK you very much for giving us the opportunity to review Mr. Jansen's letter on the subject of exposing outdated film. His comments on the subject fall right in line with our observations of old emulsions.

It has been our experience that out of date Ansco Color film usually has a tendency towards poor color balance but not necessarily of any one specific type, although bluish results seem to predominate. As you know, the expiration date stamped on each carton of Ansco Color film represents the normal life expectancy of the material when it is subjected to average storage conditions. When carefully stored, under conditions which are nearly ideal, there is greater probability that the material will deteriorate less rapidly and that the film will remain in good condition for some time beyond the expiration date.

Deterioration of film, of course, is greatly accelerated by high temperatures and high humidities. Other conditions, such as mechanical pressure

EDWARD F. BREWER, Ansco

and exposures to certain vapors and gases, can appreciably shorten the useful life of the film.

For optimum storage, we recommend that films be stored in a cool, dry place (i.e., a temperature of approximately 60° F. and relative humidity in the neighborhood of 30 to 40 percent). Normal variations from these ideal conditions which occur with changes in the weather are not of sufficient importance in most cases to cause any noticeable effects.

We fully agree with Mr. Jansen that the use of outdated film is, at best, a gamble and for consistently good results we recommend that fresh film be used. In any event, we would always suggest that photographers using outdated film make test exposures prior to doing any important work so they will know beforehand whether the results from the material in question will be acceptable.

Thank you again for your interest in writing to us regarding Mr. Jansen's interesting letter.

News of the Industry

Up to the minute reports on new products and services in the movie field

Easter special Released by Castle Films as a special for Easter, *The Holy Year of 1950* shows scenes of the coronation of the Pope, together with his inauguration of the present Holy Year on the occasion of the opening of the Holy Door on Christmas Eve. Events taking place in Rome and scenes of spectacular processions and services are included, as well as shots of outstanding Americans making the pilgrimage to the Vatican. The film is available from dealers in the five standard editions, including sound.

Caddy Shur-Grip Built like a pistol grip, the Cadwell Corporation's Caddy Shur-Grip provides a simple hand held camera support that weighs only two ounces and retails for \$.98. It is manufactured by the Cadwell Corporation, 400 North Camden Drive, Beverly Hills, Calif.

Lens turret Par Products Corporation offers a four lens turret designed for the Cine-Kodak Special that accommodates four Cine-Ektar lenses in C mount adapters or equivalent Cooke lenses, from a 15mm. wide angle to the 152mm. telephoto lens, without optical or mechanical interference. Its integral, positive-type viewfinder system includes four Bell & Howell or equivalent finder objectives mounted in the turret adjacent to their

KATHI NORRIS, star of "Your Television Shopper," turns the tables and her Bolex camera on George Marana of the Dumant camera staff.



corresponding taking lenses. A special base permits magazine changing and spring winding without removing camera from tripod, while the tube housing the viewfinder optical elements is removable to permit magazine loading or changing.

Further information and prices may be had from Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.

Peerless stations Equipment has been installed by Peerless Film Processing Corporation at seven new locations. The installations are at W. E. Hockey & Associates, San Francisco, Calif.; Vitacolor Laboratories, Burbank, Calif.; Chicago Film Laboratory, Chicago, Ill.; Capital Film Service, East Lansing, Mich.; Motion Picture Productions, Cleveland, Ohio; The Distributors' Group, Atlanta, Ga., and Southwest Soundfilms, Dallas, Texas. Peerless Film Processing Corporation is at 165 West 46th Street, New York City.

Kodak Model 25 Designed from the base up for auditorium and large group screenings, Eastman Kodak Company's new heavy duty Model 25 16mm. sound projector is said to deliver considerably more screen illumination than has been possible in the past. The projector, though reasonably portable, is intended for permanent installation.

The mechanism of the new projector is divided into two mechanically independent but interlocked assemblies—the intermittent assembly and the shutter-sprocket system. These are driven by separate synchronous motors. Individual motors also drive the blower, takeup and rewind.

Any of the ten major components of the projector may be easily removed for service. An intermittent sprocket is used instead of the claw-type, pull-down mechanism.

For illumination, the Model 25 is equipped with a 1000 watt, 10 hour base-up tungsten lamp. It has also been designed for use with arc illumination under more demanding projection con-

ditions. The arc lamphouse will achieve optimal screen brightness and will fill a screen with dimensions twice those allowable when the tungsten light source is used. In the tungsten model, a dual lamphouse incorporated in the projector prevents show interruption if a lamp burns out.

A new type of Lumenized Kodak projection lens—offered in focal lengths of 2, 2¼, 2½ or 3 inches, all with an *f*/1.5 aperture—is a feature of the Model 25. All lenses contain Kodak's new rare-element glass. Amplifier system and speaker are manufactured by Altec-Lansing Corporation, which has reduced flutter to 0.2 percent rms. and intermodulation distortion to 5 percent. A 603B Altec speaker is standard equipment for small audiences, with an 800 Altec for larger groups.

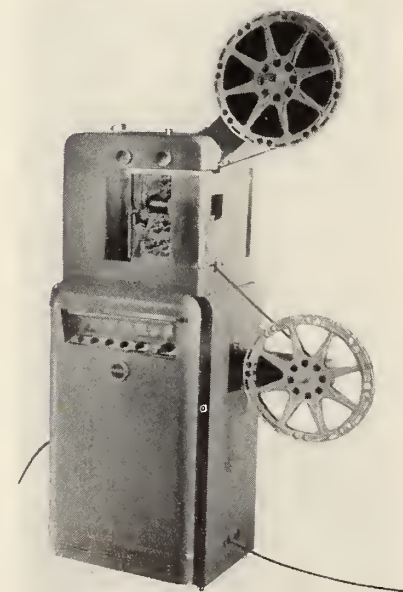
Besides the usual tone and volume controls, the Model 25 has a switch for phonograph or microphone input. Two knobs on the outside of the projection head provide for easy focusing and framing.

Film list A list of 16mm. films on music, art, dance and anthropology, available for rental, has been issued by D. D. Livingston, 220 Clinton Street, New York 2, N. Y. It is sent free on request.

Hoffberg moves Hoffberg Productions, Inc., has moved to 362 West 44th Street, New York 18, N. Y.

Autry films Two new Gene Autry films have been released by Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif. *Loaded Guns* co-stars Gene Autry and Barbara Britton. Naturally, Mr. Autry's wonder horse, Champion, also appears, as do Chill Wills, Jack Holt, Russell Arms and Robert Shayne. A poker game murder starts Gene off on a manhunt, with plenty of gun fights, fisticuffs and pursuits.

The second film, *Indian Uprising*, features Mr. Autry and Champion once more, this time surrounded by Jean Heather, Ralph Morgan, Carol Thurs-



KODAK'S Model 25 projector is designed for auditorium and large group purposes. It is primarily meant for permanent installation.

ton and Mark Daniels. In *Indian Uprising*, the villains are crooked land sharks who stir up trouble between ranchers and Indians. The films are available in six different versions, including sound on film.

Barleben named Karl A. Barleben has been appointed sales promotion manager of the Gevaert Company of America, Inc., 423 West 55th Street, New York 19, N. Y. Widely known as writer, lecturer and teacher, Mr. Barleben has been associated with E. Leitz, Inc., Argus, Inc., DeJur-Amsco Corporation and DeMornay-Budd, Inc., in sales promotion and advertising capacities. All queries pertaining to Gevaert products or informational materials should be directed to his attention.

Sterling list Approximately 100 films, with descriptions and photographs, fill the twenty pages of the 1950-51 catalog just issued by Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. The catalog may be had free of charge.

SMPTE meeting The sixty sixth semi-annual convention of the Society of Motion Picture and Television Engineers, formerly the Society of Motion Picture Engineers, will be held April 24 to 28 at the Drake Hotel in Chicago.

Wonder-Lite A new silver screen surface for the projection of polarized stereo slides reflects and intensifies light without depolarizing it, thereby increasing the brilliance of the picture. Known as Wonder-Lite, the silver screen surface is supplied in the De Luxe Challenger mounting, with picture surface measuring 40 by 40 or 50 by 50 inches. Full information on the new surface may be had from the Da-Lite Screen Company, 2718 North Pulaski Road, Chicago, 39, Ill.

Kodak's 1949 Total Eastman Kodak Company sales for 1949 were about 4½ percent (net earnings 3 percent) under figures for 1948, the company's peak year. Common stock dividends declared in 1949 were \$1.70 a share as opposed to \$1.60 in 1948. About 46,000 Kodak employees in the United States shared a wage dividend of approximately \$15,200,000.

Almanac Films Established for the distribution of educational and informational pictures, Almanac Films has entered the 16mm. field with a series of 52 one reel science and nature shorts, entitled *Kieran's Kaleidoscope*. John Kieran, who knows almost everything, is com-



**YOU GET
MUCH MORE
for your money
when you buy**

A **GRISWOLD** JUNIOR SPLICER

FOR 8 AND 16MM FILMS

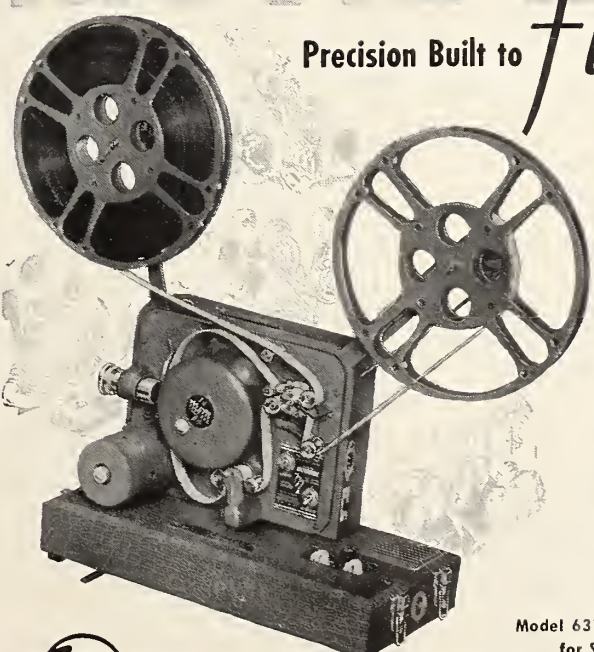
- You get a sturdy, all-metal instrument that has the weight to hold it steady while you splice.
- You get an instrument that is built to highest standards of precision.
- You get an instrument with exclusive design features that assure a splice on a frame line every time with perfect line up of film and sprocket holes.
- You get a splicer that is good for a lifetime of trouble-free service.
- And you get all this at the low price of only \$15—at your Photo Supply Dealer. If he doesn't have it, order from our National Distributor—

NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

MOVIE-MITE

Precision Built to *fit* 16mm Projection **NEEDS**



Simplicity and Effectiveness
of this Light Weight, Compact Projector . . . amazes and delights users.

It gives you everything you NEED for finest 16mm projection, in home, school, church or office . . . with a revolutionary "Price-Quality" combination.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle, A.C. or D.C., 105-120 volt operation.

Write for details. See your dealer for demonstration.

Model 63LMB 16mm Projector for Sound or Silent Films **\$198⁵⁰**

MOVIE-MITE CORPORATION
1105 E. Truman Road
Kansas City 6, Mo.

mentator for the films, which are produced by Paul F. Moss. The films will be released at the rate of twenty a year, over a three year period. The distributor, Almanac Films, Inc., is located at 516 Fifth Avenue, New York 18, N. Y.

B.I.S. catalog A catalog listing 100 current titles and containing a brief synopsis of each title is available from British Information Services at any of their offices or library outlets. British Information Services headquarters are located at 30 Rockefeller Plaza, New York 20, N. Y.

Imagination

[Continued from page 142]

pictures religious rites, it must do so with reverence; if it simply records everyday activity, it must do so with honesty. There should be no lapses from good taste, no attempts at slapstick-comedy unless called for by the subject matter itself. Further, the filmer will attempt to maintain the mood by every means at his disposal. The proper wording of titles or narration, as well as the musical scoring, is often as important as the picture.

6. After the sequences have all been filmed, ample opportunity still remains to exercise one's creative abilities. For miracles can be effected on the editing board. Many a mediocre film of two reels or more has become a prize winner through cutting it to as much as half its length. In retaining only one's best shots, and in weaving these into sequences which have action, human interest, good camera angles and plenty of closeups, the movie maker is certain to produce a picture of merit.

7. As already suggested, provocatively composed titles are another aspect of originality. For the effective caption must be more than a mere label. How often have you been bored by such titles as *Our Wedding* or *Vacation Trip to Cuba*? How much better would be *With This Ring and Rum, Rhumba and Romance*! Let your captions suggest and intrigue, rather than state and simply inform. Remember always that effective titles may be as important as attractive pictures.

8. All that has been said of titling applies equally well to writing narration. In the first place, use it sparingly. Remember that your picture comes first and that commentary is only an adjunct. Don't drown your scenes in a rush of rhetoric or deaden your mood with a flood of figures. Suggest rather than state, point up rather than point out. And, if you have nothing important to say, keep still.

9. Music must be used imaginatively if your film is to be truly enhanced by this great aid. Be selective. Eschew pop-

ular airs with already established associations. Avoid too literal pairings of piece and picture (*Springtime Suite* with spring scenes, etc.). It will have been done before. Take your time, or take the advice of others—the ACL included. Listen regularly to good music on the radio. You will acquire in time a surprising sensitivity for just the type of music best suited to your special purpose.

10. Finally, when you feel that you have done everything in your power to perfect your picture, show it to your movie making friends. They may have some ideas to offer. For their viewpoints will be fresh and unfamiliar with the film. And especially, if they ask any questions about a certain sequence, if some passage is to them unclear, it is well to heed this warning. You know what you *meant* to say—but apparently the picture doesn't say it. You have been living too close to it. Let a few weeks elapse. Then run it through the projector again. Possibly you'll see it in a different light. A new inspiration may come to you. At any rate give your imagination one more chance.

Typed titles

[Continued from page 135]

new, heavy-inked carbon paper; a supply of thin onion-skin paper; a still-picture, contact printing frame; a supply of matte surfaced printing paper, and the facilities for developing same after exposure. If you don't have *any* of these photographic items, don't despair. Your local photo finisher can do this part of the job for you.

Here's what you do. First clean the letters of your typewriter with a stiff brush and a standard cleaning fluid, such as carbon tetrachloride. Then set the machine on "stencil" position so that the ribbon is not raised into position as the keys are hit. This latter avoids creating fabric outlines to the letters which you are going to write. Now place one sheet of carbon paper on the desk with the carbon (or printing) side *up*. Lay a sheet of onion-skin paper on this and cover it with another sheet of carbon paper, this time with the carbon side *down*. Feed this sandwich of three sheets into the machine, and type your title against the exposed face of the top carbon paper.

If you now examine the front and back of the onion-skin paper (see Figs. 1 and 2), you will note that the title letters appear on both sides, in exact registry. In this way you will achieve the greatest possible density and contrast in the letter outlines.

Now, taking care not to smudge the carbon-printed letters, trim the paper around them to a size which just fits in the negative position of your contact

printing frame. For that is exactly what the onion-skin paper and its dark letters will serve as—a negative in the printing process to follow. So slip over it in the printing frame a sheet of contact paper (see Fig. 3) and lock up your frame for the exposure. The printing paper used should be one with a matte surface (to avoid reflections during the title shooting), and it should be of high contrast (such as Grade 3 or 4) for maximum clarity of the black and white values. As for exposure time in making the contact print, this will best be determined as usual by experiment. And, let me repeat, if you don't have this simplest of still printing facilities, all this part of the job can be done at the corner photo shop.

Either way, at the end of the printing and developing process, what do you have? You have your title card in sparkling white letters on a black background. This version of the typed title can now be used in several different ways. If you are content for the moment with a monochrome title, you shoot the card as it stands with a medium speed reversal film. If you want to shoot the title directly on color film, a pleasantly colored background can be given the white letters by using blueprint paper in the printing frame in place of the contact printing paper previously suggested. Finally, if you desire the ultimate in color titles, your white letters on a matte black background are ideal for double exposure work, in which the title is superimposed either on a card patterned in color or a live action scene.

For any one of these uses, the first step is to insert your white-on-black title card in the titling easel and shoot it (see Fig. 4). As to exposure, if you have a meter the best way of using it for this purpose is by the gray-card method (see *Exposure Meters and How to Use Them*, March—Ed.). Here the neutral gray card is substituted momentarily for the title card, a reading taken on it under the lighting to be used in shooting, and then the diaphragm is set at *one stop less than* the indicated aperture. A meter reading directly on the large black area of the title card itself will be too low, as will be seen presently.

Without a meter, it will be necessary to shoot some test strips at exposures varying by one stop each. As a starting guide, I can give you the following figures from my own work in this field. Here was the setup: two No. 2 photofoods in metal reflectors were placed one on each side of the title card, 18 inches from the card's center and shining at a 45 degree angle to the plane of the card. Using a medium speed black and white reversal film (ASA 32), my meter reading *on the title card* called for an exposure of *f/8*. My test strips, however, showed later that an exposure of *f/16* (two full

stops less) gave better results. The meter reading, of course, had been dragged down by the large black area of the title.

Translated into terms of Type A Kodachrome (ASA 16), the setup described above should give an original meter reading on the title card of $f/5.6$, with the best results coming from an exposure of $f/11$.

These are, however, far smaller apertures than need be used in this kind of shooting. This will be true especially if you plan on fading your titles in and out by opening and closing the diaphragm (see *Dissolves Without a Backwind*, March—Ed.). For, in making fades in this way, it is essential that the working aperture be three to four steps wider ($f/2.8$ to $f/3.5$) than the smallest stop on your lens. One answer, of course, will be to position your two No. 2 lamps a good deal farther back from the title. Another would be to use the No. 1 bulbs in your reflectors.

But this is only a detail, and you probably have already decided on your lamp placements for title shooting. All I wanted to get across was this really simple system of creating white lettered titles on black cards from typewriter copy.

Tips on Titling

[Continued from page 131]

the columns. The basic arrangement of these two units is to place one on each side of the title area at a distance of from 2 to 3 feet and angled at about 45 degrees to the title surface. When block letters are being used and their cast shadows are desired, one of the lamps is simply placed at a greater distance from the title than the other.

EASY TITLE SETUPS

Which brings us to the actual preparation of the titles—and still another advantage of the vertical titler. This is the complete accessibility of the title area and the ease of setting up title copy with movable letters. As pictured in Fig. 3, my unit is resting on the floor. In actual use, however, it is far handier to work with the titler standing on a table or workbench. In that position, the titling area is directly in front of one's hands and at just the right height for lining up the letters. Further, with the vertical setup there obviously is no need for stick-on or pin-back letters. Your letters here simply rest on the title surface and can be moved about quickly and surely.

BACKGROUND DECORATION

For backgrounds I keep on hand an assortment of different colored poster papers. These are available in any art supply store and can be decorated

Now—
**SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES**

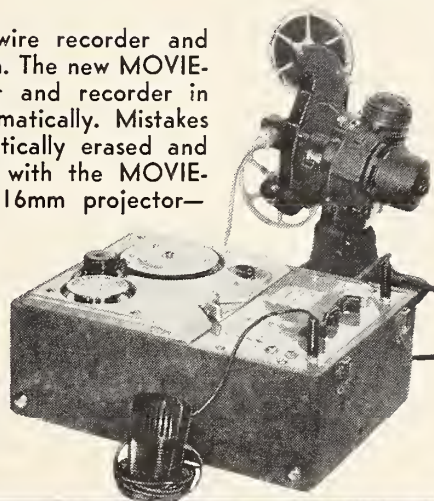


with **MOVIEVOX**

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

2 NEW AUTRY HOME MOVIES



"Indian Uprising," "Loaded Guns." \$1,000,000 cast! Send \$1 for sample reel and catalog. State projector size.

**HOLLYWOOD
FILM ENTERPRISES, INC.**

6060-H Sunset Blvd, Hollywood 28, Cal.

Sizes Available:

50' 8mm	\$1.75
200' 8mm	\$4.25
50' 16mm	\$1.75
100' 16mm	\$2.75
400' 16mm	\$8.75
400' 5d	\$17.50

Order from Dealer or Direct

**8mm ARCO 16mm
MOVIE FILM**

Save By Mail Order!
Buy 6 Rolls—Pay For 5!
FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32
8mm—25 ft. Double 8.....\$1.80
16mm—100 ft. 4.80
16mm—Magazine—50 ft. 2.95
24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c.
B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.
ARCO MOVIE FILMS, INC.
Dept. 304, 8616 Fourth Ave., Brooklyn 9, N. Y.



Safeguard your Film. Ship in FIBERBILT CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to **MOVIE MAKERS**. New classified advertisers are requested to furnish references.

■ **MOVIE MAKERS** does not always examine the equipment or films offered for sale in **CLASSIFIED ADVERTISING** and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS SAYS:** On trading cameras, Bass is "strong." In deals with him you can't go wrong.—*Charles Bass, President.* **BASS SPECIAL:** Used 800', 1200' and 1600' reels and cans, \$1.15 each; send in your order now. 8mm. Universal Cine Master, Wollensak f/2.5, case, like new, \$37.50; 8mm. Revere 88, Wollensak f/1.9, telephoto attachment, wide angle attachment, \$62.50; Bolex H-8, Cooke f/2.5 fixed focus with lap dissolve, 1½" Berthiot f/3.5 3" Berthiot f/3.5 case, \$245.00; factory new 200 f. magazines for Cine Special, black, \$275.00; 16mm. B. & H. 70D, 20mm. f/2.9 coated, 1" Plasmal f/1.5 wide angle, 2" Cooke f/3.5, case, \$235.00; 16mm. B. & H. 70DA, 17mm. Wollensak f/2.7, 1" Cooke f/1.5, 3" Wollensak f/4, case, \$275.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **GUARANTEED** fresh F.A.S.T. Pan Film, \$1.65; 25' (8-8mm.), \$1.65 25' 8mm. color, \$4.10; 25' 8mm. color base, \$2.25; 100' 16mm. outdoor film (anti-halo), \$3.45. Free machine processing. **MK PHOTO**, 451 Continental, Detroit (14), Mich.

■ **PROJECTORS** converted to **GOVERNOR CONTROLLED 16-24 SPEED**. Synchronous motors installed on projectors, cameras and recorders. **M. W. PALMER**, 468 Riverside Dr., New York 27.

■ **2 CINE-KODAK** Specials: f/1.9 lenses; perfect condition; prewar \$375.00; 3 year old, \$600.00. **DAVIS**, 5329 Holmes, Kansas City, Mo.

■ **AURICON** Cine-Voice single system camera, \$695.00. Bolex H-16, like new, with 1" f/1.5 lens, case, \$249.00. Kodascope FS-10N 16mm. sound projector, complete in excellent condition, \$225.00. Colortran converters to boost ordinary 150 watt bulbs to more than 750 watts each on ordinary house current, \$27.50. **THE CAMERA MART, Inc.**, 70 West 45th Street, New York.

■ **BOLEX H 16**—"Anytime After Six" 1949 ACL Honorable Mention made with this camera. List \$289. Will sell for \$189. The purchaser of this camera will not be gambling. It has been proven good. Reason for selling, owner acquired Eastman Special. **E. H. SPARKS**, 20 Goodwin St., Bristol, Conn.

■ **MAKE TITLES** for MOVIES and SLIDES EASILY! Over 150 reusable, one inch pliable letters, numbers and symbols. Adheres on contact to non-porous surfaces, glass, etc. No special apparatus necessary. Complete, \$3.45. **CLINGTITE PRODUCTS COMPANY**, Dept. L, 7 S. Dearborn St., Chicago 3, Ill.

■ **WORLD'S LARGEST LENS SELECTION**—For those gorgeous Spring and Summer movies. **COATED FOR 8MM. CAMERAS:** 9mm. f/2.5 Wollensak wide angle universal focus, \$43.75; ½" f/1.9 Berthiot Cinor (focusing mount), \$29.50; 1¾" f/3.5 telephoto anastigmat (3 time magnification) in focusing mount, \$36.50. **IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS:** 17mm. f/2.7 Carl Meyer wide angle, \$49.50; 1" f/1.9 Wollensak Raptar, \$58.09; 2" f/2 Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50; 6" f/5.5 Schneider Tele-Xenar, \$124.50. These are only a few of our fine lens values. We have the lens you want. 15 day free trial. Satisfaction guaranteed. Send this ad for free catalog and lens list. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. A. Milford.

FILMS FOR EXCHANGE

■ **EXCHANGE** or buy used movie films. Mention your MM. Write **GALLARD'S EXCHANGE CLUB**, 29 Coe Ave., Hillside 5, N. J.

FILMS FOR RENTAL OR SALE

■ **USED** and New Castle films. 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

■ **UNUSUAL** industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. **INTERNATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ **CLEARANCE:** Kodachrome Travel Shorts, 100' 16mm. silent, \$11.00 each. Write for list. **WURTELE FILM PRODUCTIONS**, Box 504, Orlando, Florida.

■ **CASTLE** Films for sale; 8mm., 16mm. silent and sound; complete stock, orders shipped day received by **STANLEY-WINTHROP'S, Inc.**, 90 Washington St., Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **SOUND, SILENT MOVIES:** lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **1950 ROSE PARADE MOVIES** offered again by popular demand. Thrilling spectacle in Kodachrome. Beautiful girls! Colorful floats! 200' 16mm., \$29.95. 100' 8mm., \$14.95. **AVALON DAGGETT**, 441 North Orange Drive, Los Angeles 36, Calif.

■ **BIGGEST 16mm. sound film bargain.** 12 100' used musical films, \$9.95; other assortments, \$13.95, \$15.95. Postage extra. Big list free. Other bargains. **BLACKHAWK FILMS**, Dept. MMA, Davenport, Iowa.

■ **CLEARANCE SALE OF 16MM. FEATURES.** Want a real buy in 16mm. **SOUND FILMS?** Take advantage of the **I.C.S. 1950 CLEARANCE SALE** of 16mm. sound **FEATURES**—comedies, cartoons, novelties, musicales—new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). **INSTITUTIONAL CINEMA SERVICE, Inc.**, 1560-M-2 Broadway, New York 10, N. Y.

MISCELLANEOUS

■ **KODACHROME DUPLICATES:** 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM. INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5" BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **RIFLES, shotguns, pistols**—Firearms of all types, all makes taken on trade towards **ALL** photographic equipment. Highest trade-in allowance at **NATIONAL CAMERA EXCHANGE**, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ **NO NEGATIVE? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

The publishers of MOVIE MAKERS invite you to join THE AMATEUR CINEMA LEAGUE

The fact that you read **MOVIE MAKERS** means that you have the sort of interest in movie making that the thousands of current **ACL** members have. Since 1926, the **Amateur Cinema League** has been helping movie makers like you to get the sort of filming results that they want. Let the **League** start helping you today—with its **TECHNICAL, CONTINUITY, FILM PLANNING** and **FILM REVIEW** services.

To start you off as a member, the **ACL** will give you a copy of *The ACL Movie Book*—the 311 page book that is widely known as the finest guidebook to 8mm. and 16mm. filming.

And—of course—as a member, you will receive **MOVIE MAKERS** every month. For full details on how you can become a member of the **ACL**, write today to

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

with hand-done sketches in water color. If you're not handy with paints, don't despair of attractive spot decorations. You'll find a wide variety of attractive decalcomanias at your command. Besides these designs, both the advertisements and illustrations of countless magazines provide a rich mine of decorative material. In general, you will find it well to avoid too garish contrasts in your color schemes; soft background colors are best, heightened by a small spot of its complementary color. Your letters, of course, are best white at all times.

DOUBLE EXPOSED TITLES

For any sort of double exposed title work, white letters are a must. This technique is not difficult, requiring only some method of returning the film to be double exposed to its starting position. (See *Dissolves Without a Backwind*, March—Ed.) There doesn't seem to be much difference whether you shoot the background scene or the title wordings first, but my habit is to shoot the scene and then double in the title. Scenes selected for such use should be medium to dark in overall tone and should not be too busy in pattern. With such scenes no underexposure is needed to effect the necessary contrast with the white letters.

Having exposed adequate footage of your background to carry the intended title wordings, you then back-track the film and install the camera in the titling setup. The title itself should be laid out against some matte surfaced black material—a dull paper, velvet or the like. Further, to insure that no trace of this background shall register through the already filmed scene, I generally stop down on double exposed title letters at least a half stop more than ordinary.

ANIMATED TITLES

Animated titles, in which the letters one by one appear or disappear, are also easy to do if you can effect some form of single frame filming. My method is to lay out and line up the entire title first, to be sure of its balance. Then, with a hard pencil, light marks are made on the background to indicate the position of each letter. All letters are then removed.

If you are building up your title (adding letters one by one), begin by running off ten to twelve frames on the empty background. Now place the first letter on the spot marked for it and single frame as many exposures as are needed to create the speed of animation desired. Three frames exposed on each added letter, for example, will give you a pleasingly paced animation; twice or three times that tends to slow things down. Incidentally, keep in mind that in single frame shooting your exposure should be one full stop less than

normal to compensate for the slowed shutter action.

From the first letter onward the procedure is the same until the entire title has been built up to completion. The effect on the screen, of course, is of the title growing before one's eyes. The same method reversed will tear down the title until only the background is left.

No one of these titling methods, I believe, is either difficult or beyond the reach of the average amateur filmer. And yet, the contributions in appeal and polish which they make to your movies are beyond measure. If you haven't tried vertical titling yet, why not give it a whirl now?

Birthdays with bounce

[Continued from page 134]

Obviously you won't want a script, though you may wish for three cameras when the fun begins. The pint-sized crew may be momentarily distracted by your photographic equipment, but the chances are that they will soon lose themselves in the sports provided on the sidelines. If you have a wire or tape recorder, you can doubtless pick up some salty and outspoken comments by concealing the microphone under one of the booths.

Naturally, you will want to feature closeups of the chief celebrant in the final editing. But you will find it more practical to take your conventional frames of the child with his cake *before* the arrival of the guests and the reaction shots and footage of the gifts some time *after* the party.

The end result of your efforts should be an entertaining record of childhood clowning, of youngblood at its imitative best. With a group of spry and spirited youngsters, you have the natural resources for The Greatest Show on Earth.

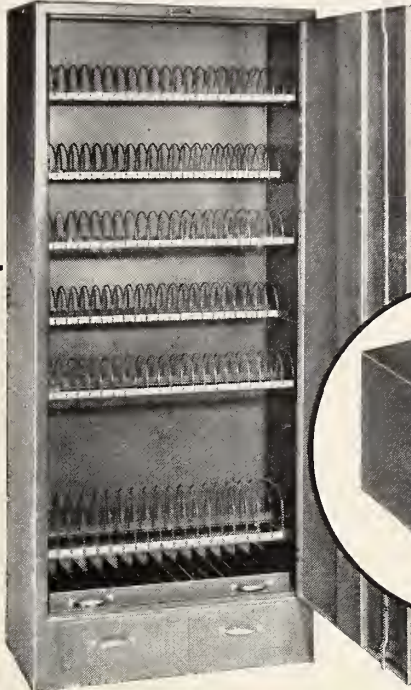
Color and the weather

[Continued from page 133]

cold fronts advance is invaluable to the serious outdoor filmer who will be in the field for an extended time.

He should know that a warm front advances with the following weather changes: the clear cold air develops mare's tails clouds; these, in succession, turn into a high milky overcast, a high layer of cloud, a lower layer of cloud, rain, a very low cloud layer, fog, and then clear into humid, warm weather with small, scattered cumulus clouds.

As a cold front advances, however, the hot, humid cumulus clouds grow larger and larger with a southerly wind until thunderstorms bring about a wind shift. With a northerly wind, the weather becomes clear and cool with scattered clouds.



Neumade

FILM CABINETS

KEEP FILMS SAFE

PERMANENT FILM PROTECTION

ALL STEEL	INDEXED
KEY LOCKS	DUSTPROOF
FIREPROOF	ALL WELDED

OVER 50 MODELS



FILMSTRIP FILE
MODEL MF-6

Holds over 300 film-strip cans, each in its own place and indexed. Six drawers — adjustable dividers.

WRITE FOR CATALOG NO. 17

COMPLETE LINE 16MM FILM FILING AND HANDLING EQUIPMENT.

TYPICAL 16mm CABINET
Floor model for varied library—capacity of 120 reels of varied sizes and 100 filmstrips.


PRODUCTS CORP.
330 W. 42 ST. NEW YORK 18, N. Y.

ALL PHOTO BOOKS

PHOTO BOOK CATALOG
Newest catalog lists, illustrates books on all photo subjects by all publishers. Budget payment plan available. Send name on penny post card for your FREE COPY today.

AMERICAN PHOTOGRAPHY
FREE! 607 Guardian Bldg., St. Paul 1, Minn.

8MM — 16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

FADES and SPECIAL EFFECTS
Have YOU tried the MOVIE-TRIX way of putting fades and effects into YOUR movies? Professional method gives you Circle Wipes, Whirlpools, Sawtooth and Clock Sweeps, Slow and Fast Fades, all used AFTER EDITING! No chemicals! Cost of full doz. ass't is \$1.25 for 8mm, \$1.50 for 16mm.
Send for free circular

MOVIECRAFT COMPANY
1623 Unionport Road New York 60, N. Y.

Easy • Quick • Convenient

MOVIES BY MAIL
from our

FILM RENTAL LIBRARY

FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

END

THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate

Mono-Color!

SEPIA DELUXE
(amber)

AZURE DELUXE
(blue)

SCARLET SUPREME
(red)

3 UNIQUE FILMS
for all double 8mm, single 8mm, and 16mm cameras.

all 3 feature

- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!



Available in...
• 8mm (DOUBLE & SINGLE)
• 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ISO-S, INC., 47th & HOLLY, KANSAS CITY, 2, MO

BOOK REVIEWS

Recent publications of interest

to the picture-minded

■ *Handbook of Basic Motion Picture Techniques*, by Emil E. Brodbeck; 311 and xiii p., illus., cloth, \$5.95; Whitteley House, 330 West 42nd Street, New York, N. Y.

Emil Brodbeck sees the craft of movie making as a series of ten basic stumbling blocks strewn here and there in the path of the ardent amateur. While this may seem a pessimistic approach to cinematic problems, it is undoubtedly a practical one. Mr. Brodbeck has selected his stumbling blocks with wisdom, and he has approached each of them in an organized and easily understandable fashion.

The ten obstacles to successful films, as the *Handbook* sees them, are in the fields of panning, using the tripod, shot breakdown, screen direction, matching action, newsreel technique, build-up, composition, indoor lighting and applied technique. Each chapter covers one stumbling block in the form of a lesson—with text, practice assignments and rules to remember.

The main text of the *Handbook* is preceded by a *Treasure Chest of Mechanics and Techniques*, an interesting collection of fundamental facts and figures on movie making. The illustrations, while helpful, have suffered somewhat in reproduction.

■ *Educational Film Guide*, by Dorothy E. Cook and Katharine M. Holden; 690 p., cloth, by subscription, \$4.00 yearly; H. W. Wilson Company, 950 University Avenue, New York 52, N. Y.

The ninth annual edition of this directory of 16mm. film sources presents an impressive compilation of over 7000 individual titles. Divided into two main parts, the book first presents an alphabetical listing of films, while the second part is a classified list under subject headings. In the back of the book are a directory of main sources and a listing of local distributors, broken down by state and city, together with directions on how to obtain films.

The Guide is designed to meet the film needs of libraries, clubs, business and industrial firms, churches and other audio-visual users. Published annually in September, the Guide is kept up to date with monthly supplements and cumulative quarterly issues in December, March and June of the following twelve month period.

■ *1950 PSA Journal Annual*, edited by Fred Quellmalz, jr., APSA; 152 p., illus., flexible stock, \$1.00; PSA Journal, Kutztown, Pa.

Huge and definitely handsome is this 1950 Annual of still photography issued by the Photographic Society of

America. Arranged editorially in six main sections of photographic concern—Pictorial, Nature, Creative, Technical, Color and Motion Pictures—the volume contains articles by such authorities as Harry K. Shigeta, Hon. FPSA, Nicholas Ház, Hon. FPSA, D. Ward Pease, APSA, Jack Wright, FPSA, Dom Chiesa, APSA, Jacob Deschin, APSA, Fritz Henle and John G. Mulder, APSA, president of the Society. Robert H. Unsel, motion picture editor for *The Journal*, contributes the only movie discussion: *Big Pictures of Small Objects*.

Besides its countless illustrations in letterpress halftone, the *Annual* includes ten full-page inserts of suave beauty reproduced in collotype. Harry H. Lerner, APSA, president of the Tri-corn Press, explains this little-known graphic art in an illuminating discussion. The striking pattern of modern architecture used on the *Annual's* cover is by Thomas H. Farkas, ACL, of Sao Paulo, Brazil.

■ *American Annual of Photography*, edited by Frank R. Fraprie and Franklin I. Jordan; 272 p., illus., flexible stock, \$2.00, cloth, \$3.00; American Photographic Publishing Company, 607 Guardian Building, St. Paul 1, Minn.

Now in its sixty fourth edition, this veteran of the photographic annuals presents for 1950 sixty five full-page pictorial illustrations from the work of outstanding still photographers and seventeen varied articles, with their own specific illustrations. Lead article is a discerning analysis, *The Work of José Ortiz-Echagüe*, prepared by co-editor Franklin I. Jordan and illustrated with sixteen beautifully modulated examples of the distinguished Spaniard's speciality, Fresson prints.

The sole discussion concerned directly with movies is *The Motion Picture Camera in Science and Industry*. In it, Henry M. Lester, one of the authorities in this field, outlines some of his methods of high-speed and its opposite, time-lapse camera work.

■ *Film Technique and Film Acting*, by V. I. Pudovkin, translated by Ivor Montagu, with an introduction by Lewis Jacobs; 204 and 153 p., in one volume, cloth, \$3.75; Lear Publishers, 105 East 15th Street, New York 3, N. Y.

Published abroad in 1929 and 1933, *Film Technique and Film Acting* are now brought together in one volume for the American reader. The two works, as Lewis Jacobs points out in his introduction, "can in no way be

considered in the category of manuals which teach movie making in twelve easy lessons. Nor are they intended for the amateur film hobbyist—although a knowledge of the contents of Pudovkin's books can greatly improve his work."

Pudovkin's discussions are largely on a very high theoretical level. High concepts of creative editing and film rhythm run through most of them. Your reaction to theory will determine your feeling about both books, which have had—and continue to have—a wide influence among professionals here and in Europe.

■ *The History of Photography*, by Beaumont Newhall; 256 p., illus., cloth, \$5.00; The Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y.

This latest history of photography outlines its evolution from 1839 to the present day, both as a technique and as an art, against a background of social and economic forces. It discusses everything from Schulze's observations on the light sensitivity of silver salts to the esthetics of color photography.

Much of the interest of the volume for the layman lies in its 163 reproductions. Here is work by Daguerre, Nadar, Brady, Stieglitz, Steichen, Strand, Sheeler, Man Ray, Weston, Adams, Evans, Salomon, Cartier-Bresson and many others. The standards of the early workers turn out to be surprisingly high.

■ *16mm. Sound Motion Pictures, A Manual for the Professional and the Amateur*, by William H. Offenhauser, jr.; 592 p., cloth, \$10.00; Interscience Publishers, Inc., 215 Fourth Avenue, New York 3, N. Y.

This is a handbook that will be of greater value to the professional producer in 16mm. than to those who are strictly amateur. However, the volume should be of real aid to those who contemplate entering the commercial 16mm. field; it contains valuable data on the details and performance of professional equipment, together with technical standards and measurements relating to the performance of the equipment, particularly in the fields of sound recording and reproduction.

The chapters on television and on the operations of a film laboratory are among those which will greatly inform the amateur concerning the technical aspects of 16mm. commercial filming. A selected bibliography and appendix include the American Standards Association (ASA) nomenclature for motion picture and laboratory work.

Closeups—What filmers are doing

FILMS seen in the cine section of this year's Tops In Photography show, held last month at New York's Hotel Statler, included *A Few Trees, Please*, by George Mesaros, FACL; *Menemsha*, 1949 Ten Best winner by Jose Pavon, and *Hurry Call*, Metropolitan Motion Picture Club contest winner by Joseph J. Harley, FACL, vicepresident of the Amateur Cinema League.

John R. Hefe, ACL, president of MMPC, was in charge of the motion picture division of the show. He was assisted in the presentation by Frank E. Gunnell, FACL, Raymond Moss, ACL, and Mr. Harley. The Tops show is sponsored by the Metropolitan Camera Club Council, a federation of New York area still groups.

THE joy of sailing for Europe the end of last month was somewhat dampened for Mrs. E. B. Kellam, ACL, of Los Angeles, when she discovered, too late, that she would have to turn in two long-bought tickets for *South Pacific*, the sellout musical. Before leaving Los Angeles, Mrs. Kellam's film, *Amazing Guatemala*, was featured at a benefit screening held at the city's Ebell Club.

ALSO Europe-bound was Eugene H. Millmann, ACL, of Milwaukee, who was flying with a contingent of the Milwaukee Catholic diocese on pilgrimage to Rome for the Holy Year.

PEOPLE and Pictures: *One Summer Day*, 200 foot 8mm. Maxim Award winner for 1949, produced by contest tyro Glen H. Turner, ACL, of Springville, Utah, has been seen by more than 2100 persons in its Utah area since December, 1949. . . . *Crystals While You Wait*, 16mm. Kodachrome Ten Best winner in 1948 by Joseph J.

Union Pacific Railroad



ARTHUR E. STODDARD, president of Union Pacific Railroad, studies MOVIE MAKERS for September, 1949, which carried Walla Walla railfan filming story made an UP consist.

Harley, FACL, has been blown up to 35mm. Technicolor, renamed *Crystal Clear*, and has been given 4000 theatrical screenings before 1,250,000 in the United States and abroad.

PEOPLE and Places: John V. Hansen, FACL, League President, will head west again this month to the National Parks area for a summer of filming. . . . Leonard Stutman, ACL, recently graduated from Michigan State University, has the sights of his new Filmo 70-DA trained on Alaska, where he hopes to produce a documentary saga of the Sockeye salmon. . . . Othon Goetz, ACL, of Chicago, late award winner in the Windy City's Metro Movie Club annual contest, passed through New York recently on his wedding trip.

SOMETHING new in the way of subject matter sources turned up recently in two new films by Timothy M. Lawler, jr., ACL, and Mrs. Lawler, of Kenosha, Wisc. Inspiration for one was drawn from Boecklin's famous painting, *Isle of the Dead*. Under the same title, the producers have creatively gathered together material shot in the Badlands and Yellowstone—in which murky haze and low key lighting predominate—to interpret one art form in terms of another.

The Lawlers' second picture is called *Pastorale* and is based on Beethoven's symphony of the same name. The pictorial treatment here is a more direct one, but the provocative pairings of scene and score show a keen sense of cinematic values and musical awareness.

THINGS-TO-COME NOTE: Major John T. Phillips, ACL, serving with the United States Air Force in Germany, is making a film of a rocket trip to Mars. With challenging defiance to the laws of perspective, the movie will mix human beings, animated figures, real and miniature sets, and a celestial cyclorama of deep blue fabric studded with sequins.

Star of the production, of course, will be the space ship itself. Present plans call for a streamlined hull 31 inches in length and 11 inches across at the widest point. From inside, a small electric fan will force streams of white smoke through the rocket tubes. Narrow strips of red cellophane, attached at the tube ends and illuminated from within the ship by tiny flashlights, will simulate flames mingled with the roaring smoke streams. . . . The film's ending, says Major Phillips, has an O. Henry twist, leaving the subject open for a possible sequel—probably atomic.

BIGELOW MOTION PICTURE FILM COMPENSATED IN PROCESSING TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	\$1.94	\$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. magazine	3.25	2.75

ABOVE PRICES INCLUDE
24-HOUR PROCESSING SERVICE
**Bigelow Film is New, Fresh
Stock. Not War Surplus**

**PROCESSING SERVICE ON
FILM OTHER THAN OUR OWN**
25 ft. 8 mm. . \$.50
100 ft. 16 mm. . 1.50
50 ft. mag. . . .75
(if we keep magazine)
1.00
(if we return magazine)

California buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with professional motion pictures are yours when you use NEW COMPENSATED

Bigelow Films

6449 Regent St. Oakland 9, Calif.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way Seal Beach, Calif.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

Movies

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples

TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

**HOME MOVIE
VALUE!**
Revolutionary New
**MICO
FILM EDITOR**

- Available for 8 mm or 16 mm!
- Big, sharp pictures right side up!
- No scratched film!

\$13.95 Complete with cord

See Your Dealer or Order Direct
**MICO PHOTO
PRODUCTS CO.**
119 S. Dearborn, Chi. 3

8 CLUBS 16

MMPC Gala program The seventeenth annual Gala Show of the Metropolitan Motion Picture Club, ACL, will be presented on Friday and Saturday evenings, April 21 and 22, at Hunter College Playhouse, Park Avenue at 68th Street, in New York City.

Scheduled for screening are *My Trip to South America*, by Harry Groedel, ACL; *Woman's Work is Never Done*, club novice contest winner, by Seymour Kamen, ACL; *Tumbling Waters*, 1949 MOVIE MAKERS Honorable Mention winner, by Leo J. Heffernan, FACL; *One Dinar More*, 1949 Honorable Mention winner, by J. N. Unwalla, of Bombay, India; *The Witch Cat*, 1949 Ten Best winner, by William A. Thomas, ACL, of Buffalo; *Jones Beach*, 1949 Ten Best and club general contest winner, by George Mesaros, FACL.

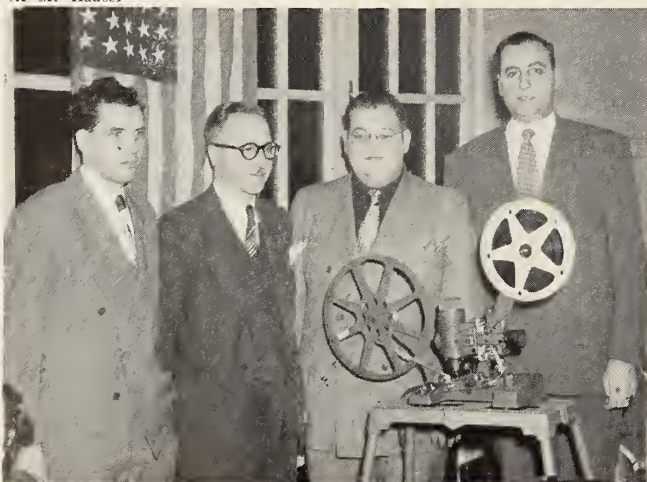
Tickets for either evening are priced at \$1.35 tax included. They may be obtained from Harry Groedel, Room 4108, 350 Fifth Avenue, New York 1, N. Y.

Miami party The first annual banquet of the Miami Movie Makers Club, ACL, featured a presentation of life membership in the club to Ralph E. Gray, FACL, in recognition of his abilities as a movie maker and his efforts on behalf of amateurs everywhere. Ernest L. Foss, public relations director for Pan-American World Airways, was guest speaker, taking as his topic the rights and freedoms of amateur movie makers.

Tony Garnett, of the *Miami Herald*, and Al Poland judged the club contest, selecting Dr. J. M. Girard, ACL, for first place with *I Can Dream, Can't I? Seminole Indians*, by James Elliott, and *Emergency Operation*, by Gaston P. Wautier, ACL, tied for second place, with Erwin Gayle filling third place for *My Curly Hair*.

Visiting guests on hand for the gala occasion were George Mesaros, FACL, and Mrs. Mesaros, of Long Beach, N. Y., and George Merz, ACL, and Mrs. Merz, of Allwood, N. J.

Al M. Hauser



FOND DU LAC MOVIE MAKERS, ACL, at annual dinner are (l. to r.) Alfred Pape, vicepresident; Othon Goetz, ACL, guest speaker; Gerald Holzman, ACL, president, and Gilbert Giebel, ACL, program chairman.

The people, plans and programs of amateur movie groups everywhere

Stelling



SAN JOSE MOVIE CLUB diners (l. to r.) are Nestor Barrett, president; Mrs. Barrett; Vincent Hunter, FACL, guest speaker, and Mrs. H. Rhoten.

Maxim winner in N.Y.C. The first public screening in the New York area of *One Summer Day*, 1949 Maxim Award winner by Glen H. Turner, ACL, of Springville, Utah, will be presented by the New York City 8mm. Motion Picture Club on the evening of Friday, May 5, at the Hotel Statler.

The film is featured on the club's twelfth annual Guest Night program, which also includes the Ten Best award winners—*Storm Due*, by Francis J. Barrett, of Seattle, and *The Raggedy Man*, by Andy Potter, of Sherman Oaks, Calif.—as well as other outstanding 8mm. films.

Tickets, which include refreshments following the screen program, are priced at \$1.50 each, tax included. They may be obtained from J. F. Hollywood, FACL, 65 Pine Street, New York 5, N. Y., or Brit Boice, 210 Lincoln Road, Brooklyn, N. Y.

Golden Gate birthday The Del Mar restaurant in San Francisco was the scene recently of a banquet celebrating the first anniversary of the Golden Gate Cinematographers, ACL. During the course of the past year the club has nearly doubled its membership. A diversified entertainment program was offered the assembled members and their guests, including a ladies' hat trimming contest by the men present, the contestants being required to model their own creations.

Officers for the coming year were installed at the dinner. A. V. Brady, ACL, is president, with A. Hauchildt vicepresident. C. L. Wortman assumes the duties of secretary and A. W. Balzarini those of treasurer. A. Theo. Roth, ACL, continues as publicity chairman.

Rochester session Dick Moore, of the Rochester Cinema Laboratory, was guest speaker at a recent gathering of the 8mm. Movie Club of Rochester, N. Y., on the topic, *The Professional Talks to the Amateur*. Two instructional films completed the first

half of the evening. *How to Make Titles* and *Yesterday, Today and Tomorrow*, the latter being sound on film.

The balance of the program was given over to the screening of *Squeaky's Kittens*, by Walter Bergmann, FACL, and *New York Calling*, by Frederick G. Beach, FACL.

Long Island meetings Midwinter sessions of the Long Island Cine Club, ACL, featured studies of time-lapse technique, as demonstrated in *Orchid Opening*, and tri-dimensional color slides, produced by M. W. Obermiller. Screenings included *Nantucket*, by Russell T. Pansie, borrowed from the ACL club library, and *Family Album*, a sound on color production by General Electric Company, demonstrating methods of interior lighting.

Schenectady *The Factual Film*, a discussion of documentary film technique and its relation to the usual story or fiction type of movie, was given members of the Movie Division of the Schenectady Photographic Society, ACL, by Jack Glenn, a director for *March of Time*. Mr. Glenn emphasized the effect of the war on the increased use of films in industry and education.

San Jose installs Newly elected officers of the San Jose (Calif.) Movie Club were installed at a recent session. Harold A. McDowell assumed the duties of president and W. C. Ireland those of vice-president. Mrs. Harold Rhoten continues as secretary. Emerson C. Owen is treasurer and Earl Brisbin librarian. Vincent Hunter, FACL, was the principal speaker, who related the history of amateur filming from the beginning to the present. The meeting was also the occasion for awarding the annual plaque, which went to Howard Lederer for *One Summer's Day*. Fearn L. Hobbs, ACL, won the one reel contest with an animated study, *Three Bears*. Nestor Barrett presided at the meeting.

Long Beach agenda The current year's activities of the Long Beach (Calif.) Cinema Club were officially opened with the installation dinner dance held in January at the Houghton Park clubhouse. Installing officer was past president John J. Lloyd, ACL, who presented the gavel to the new president. Howard Derr, ACL, first vicepresident and program chairman is Forrest Kellogg, ACL, with Frank Kallenberg as second vicepresident. Fred Barber, ACL, and Bob Ferris are treasurer and secretary, respectively.

Subsequent midwinter meetings featured screenings of members' films and

a demonstration of the new Auricon 16mm. sound camera. Among the films shown were *100 Years of Bathing Beauties*, by Mr. Lloyd; *Film Flam*, by Mr. Kallenberg; *Rose Parade*, by Mr. Derr; *Sailing Day*, by A. Warren Nash, ACL; *Vacation for Three*, by Mr. Kellogg; *18,000 Miles by Air*, by Norman Martin; *Lake Henshaw*, by Carlton Lay, and *Vacation, 1949*, by Harold Schaefer.

The club cordially invites all local and visiting movie enthusiasts to attend meetings, which are held on first and third Wednesdays. Interested persons should write the president, Howard Derr, at 6728 Lime Avenue, Long Beach 5, Calif.

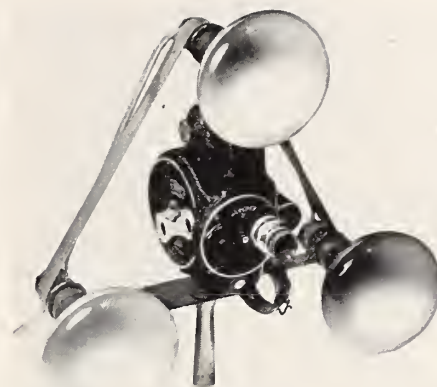
Fond du Lac dinner The second annual banquet of the Fond du Lac (Wisc.) Movie Makers, ACL, held recently, featured a talk by Othon Goetz, ACL, of Chicago, who then screened three of his films, *Four Seasons in Canada*, *Her Heart's Desire* and *From Canton to Canton*.

Officers for the current year were installed at the dinner. Gerald Holzman, ACL, was re-elected president, while Alfred Pape was named vicepresident. Larry Buehner resumed his duties of secretary-treasurer. Gilbert Giebel, ACL, was appointed program chairman and Arthur Spieckerman chairman of the activities committee. President Holzman presided at the session.

Trenton birthday Members of the Trenton (N.J.) Movie Makers celebrated the fourteenth anniversary of their founding at the regular February meeting. Past president R. James Foster was featured speaker. He showed some of his color slides of New Jersey and Pennsylvania wildflowers, in addition to several films that were screened.

Dallas elects Henry A. Alston, president, heads the list of new officers chosen in a recent balloting by the Dallas 8mm. Club, ACL. H. J. Holan is vicepresident, with Mrs. David L. Strachan as secretary and M. T. Chadwick treasurer. F. A. Clemens, jr., continues as program chairman, while Pauline Gibson is social chairman, and Mrs. W. D. Thornton is in charge of membership.

Walla Walla At a buffet dinner held recently by the Walla Walla (Wash.) Cinema & Camera Club, ACL, newly elected officers for the coming year were inaugurated. Warren Goade, ACL, is the new president, with Mrs. Delbert Hansen, secretary, and Clarence Ramp treasurer. Vicepresident in charge of programs is Mrs. Frances Hawk, while Ben Wagner and Gordon Faies are vicepresidents in charge of membership and special proj-



THE TRI-LITE

(Pat. Pend.)

IT'S NEW. IT'S DIFFERENT
FOR THOSE INDOOR PICTURES

A light at 3 points around the camera lens, which makes for sharper pictures. Eliminates shadows so ideal for color film. Fits all cameras. Handle fits on tripod. Off and on switch. 15 feet of cord.

Shipped postpaid on receipt of \$3.95, check or money order.

Try it 10 days, if not satisfied return it and get your money back. Lights not included.

WALTER WILLIAMS MFG. CO.

15237 Promenade

Detroit 24, Mich.

UHLER MOTION PICTURE
16mm PRINTERS 8mm
CONTINUOUS — REDUCTION
Send for Descriptive Literature
UHLER Fine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

TELE-PHOTO LENS
Powerful 5 1/2" (138MM)
F-3.5 in focusing "C"
mount for 16mm Bolex.
BH, Victor, etc. New A.A.F.
Surplus, in our mounts. Sharp,
color corrected. Shipped insured.
\$36.80 coated.

CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire L Los Angeles 25, Calif.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

16 MM and 8 MM
DUPLICATES
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

16 MM SOUND
RECORDING
and other services
to 16mm producers

.35 MM SLIDE and
FILM STRIP SERVICE

16 MM
and
8 MM
Motion
Picture
Service

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

ects, respectively. Al Beck is chairman of the movie section, with Reid Greithurst and Mrs. F. Ross chairmen, respectively, of the salon print and slide units.

Prize winning films screened at the dinner were *Scandinavian Countries and Europe Today*, by Dr. C. J. Johansson; *Western Wild Life*, by Frank E. Gunnell, FACL; *Give and Take*, group production of the Seattle Amateur Movie Club, ACL; *Escape*, by Francis Barrett, and *Ice Follies*, by Oscar H. Horovitz, ACL.

N. Y. Cine group Louis Bayarsky, ACL, was re-elected president of the New York Cine Club of the Deaf, ACL, at a recent balloting, along with Bernard Gross, vice-president. George Doone replaces George Geltzer in the position of secretary-treasurer. The club celebrated its first anniversary during January.

Hamilton ballot A new constitution was ratified recently by members of the Hamilton Amateur Movie Makers, of Canada, at which time a nine man board of directors was elected. The directors in turn selected the officers for the current club year. Gerald F. Robinson, ACL, continues as president, with J. Hill as vice-president and program chairman. M. Mills is secretary and Mrs. R. Britton treasurer. Publicity will be handled by Harry Beube, ACL, and membership by T. Tilbury. Technical adviser is R. Dorgovel, while V. Kaufman is contest chairman. Frank Bliss was chosen a board member.

Oak Ridge *Lighting for Effective Movie Making* was the subject of a demonstration presented before members of the Oak Ridge (Tenn.) Cinema Club by Vincent Moore. On the same program, members screened their Christmas films and discussed them from the point of view of lighting problems.

Franklin County Two ACL club library films, *Hail, British Columbia!*, by Leo Hefernan, FACL, and *Magic Stairway*, by Margaret and Harlan Webber, ACL, furnished a stimulating evening recently for the Franklin County Camera Club, of Greenfield, Mass. More than fifty persons, including a number of members of neighboring Charlemont Camera Club, attended the screening. An open discussion of movie making techniques followed.

Kalamazoo A recent meeting of the Kalamazoo Movie Club featured a demonstration by Carl Ritter of props needed for various trick photographic effects. Following this, a film by Roger Lorenger based on the

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

Halloween motif was presented, further exemplifying points in Mr. Ritter's discussion. Also screened was a color film of the 1949 Shrine convention parade in Chicago.

John Folkema, of Grand Rapids, president of the Michigan Film Council, addressed the group on the subject of the annual spring convention to be held at Holland, Mich., during the famed tulip festival.

St. Louis show The Amateur Motion Picture Club of St. Louis, ACL, recently sponsored an old time movie night, inspired by the success of a similar venture of the Walla Walla (Wash.) Cinema & Camera Club, ACL, last year. Feature of the old time films was *Son of the Sheik*, starring Rudolph Valentino. A barber shop quartette and appropriate costing of members of the committees complemented the screen fare.

Calling their show *The Old and The New*, the latter class was made up of *Minnesota State Fair*, by the Minneapolis Cine Club, ACL; *Ice Follies*, by Oscar Horovitz, ACL; *Doghhouse Blues*, by Earl H. Sparks, ACL, and *Escape*, by Warren Doremus, ACL, 1949 Ten Best winner.

Albany slate A complete listing of activities for the first half of the current year has been made available by the Amateur Motion Picture Society of Albany, ACL, starting in January with tips on trips by Esther Cooke, ACL, and Elizabeth Bussey, and ending with the annual ban-

quet at the Aurania Club on June 6.

The intervening sessions will offer a lecture-demonstration of filming children, by Freida Tierney and Art Kemnitzer; a ladies' night, under direction of Rose and Mary Robilatto; a demonstration of fades, wipes, dissolves and other tricks of the trade, by Dr. Irving Vics and Lou Vella; Schenectady night, when the neighboring club brings its annual program to Albany; a men's night, under chairmanship of R. A. Dechene, ACL, and a titling session, when the club project will be finished.

Cincinnati show J. Herbert Hegger, veteran photographer and naturalist, provided the Cincinnati Movie Club with a lively and informative evening when he discussed his experiences while Park Naturalist with the National Park Service at Yellowstone and Grand Tetons. He illustrated his talk with color films. A question and answer period followed the screening.

Richmond dinner The Richmond (Calif.) Golf Club was the scene of a dinner honoring the three recent winners in the annual contest of the Richmond Movie Camera Club. Bob Buckett captured first place with *My Private Life*. Runners-up in order were *A Day on the Farm*, by Edna Hunting, and *Party Line*, by Grace and George Williams.

Brazilian contest The first national amateur movie contest sponsored by Foto-Cine Clube Bandeirante, ACL, of Sao Paulo, Brazil, was concluded recently with a gala showing in the auditorium of *A Gazeta*, one of Brazil's leading newspapers. A capacity audience, including standees, viewed the winning films.

First award went to Estanislau Szankowsky for *Haras Jaberave*, which also won the Wolff Cup. *Estudos*, an experimental film by Thomas J. Farkas, ACL, and Luiz Andreatini, won a special

Bernard Gross



LOUIS M. BAYARSKY, ACL, president of New York Cine & Camera Club of the Deaf, holds special cake for first birthday party. Shown with him are other officers of the club.



IN KANSAS CITY, re-elected officers of the 8-16 Home Movie Makers are (l. to r.) Harold Lyon, vicepresident; John C. Sheard, president, and Robert C. Davis, secretary-treas.

award and the A Gazeta Cup. *Vamos Pescar no Itapura?* was judged the best sports film and was awarded the A Gazeta Esportiva Cup. Judges included B. J. Duarte and Carlos Ortiz, newspaper film critics, Alfredo Vasconcellos, technical adviser, and Antonio da Silva Victor, club motion picture division chairman.

Johannesburg A recent meeting of the Amateur Cine Club, ACL, of Johannesburg, South Africa, was devoted to the screening and rating of films for the annual competition. The film program was led off by *Traveler's Treasures*, by V. A. Daly, which was followed by *The Tiger and the Tub*, by B. T. Smith; *Cairo*, by Bob Pollak; *Off to the Mountains*, by R. L. Harper, and *African Riviera*, by Arland Ussher.

Ottawa teaches Members of the Ottawa Cine Club, in Canada, brought the old year to an end with a screening of the club produced demonstration film on lighting problems, with a panel discussion of the film and the subject following. To complete the session, members were entertained by *Willie's Woes*, 400 feet of 8mm. black and white, produced by the Edmonton Cine Club.

Easton ballots Election of officers for 1950, recently held by the Easton (Pa.) Click-It Club, ACL, resulted in the presidency going to Paul Stull, with Renton Garren named vicepresident. Sterling Genua continues as secretary-treasurer.

Chile contest Results of the national contest for the five best films of 1949, sponsored by Cine Club Amateur de Chile, ACL, have just been announced. They are, in the order named, *Andacollo*, by Eberhard Petzoldt; *Viaje por Europa*, by Dr. Pedro Pena y Lillo; *Una Tarde Tran-*

quila, by Enrique Gundermann, ACL, *Estampas Surenas* and *Copahue*, by Mr. Petzoldt.

A dinner was held by the club at the Old Inn to celebrate the end of the group's activities for the year, at which *Andacollo* and *Una Tarde Tranquila* were projected.

Minneapolis A midwinter dinner meeting of the Minneapolis Cine Club, ACL, featured a talk on editing by Peyton Stallings, director of the visual education department, University of Minnesota, whose film on polio, produced for the Sister Kenny Foundation, was screened.

Three films by Carroll Michener, ACL, were screened during the entertainment portion of the evening, *Cargo*, *Old Man River Totes a Load* and *Redman Meets Whiteman*. *North Shore*, by Edwin L. Pearson, ACL, completed the program.

New in Indiana A group of twenty amateur movie enthusiasts of Evansville, Ind., recently organized the Evansville Movie Club. Edward Clark is president, with R. L. Swope and H. F. Lamkuhl as first and second vicepresidents. Denver Kirkwood was chosen secretary and Laverne Whitledge treasurer.

The road's to Rome

[Continued from page 137]

ST. MARY MAJOR

The Basilica of Sta. Maria Maggiore is one of the largest religious structures in the world. It stands on the Esquiline Hill and is the principal of eighty churches in Rome dedicated to the Blessed Virgin. The building dates from the 4th Century, when, legend tells us, the Blessed Mother appeared to Pope Liberius and a devout Roman patrician telling them to erect a church in her honor on a spot they would find covered with snow. During the hottest part of the Roman summer they found snow on the Esquiline Hill and there traced the outline of the basilica.

Like many of the earliest churches in Rome, the basilica resembles more a public building than a house of worship, resulting from the fact that so many were copied from Roman buildings and temples. The chief distinction of St. Mary Major's, aside from the relics of the manger contained in St. Matthew's Confession below the high altar, is the beautiful ceiling, a gift of Alexander VI (15th Century) and gilded with the first gold brought from America.

ST. PAUL'S OUTSIDE-THE-WALLS

In the Ostian Way, near where St. Paul was beheaded, stands the most graceful of the four patriarchal basilicas, which was founded in 286 over the

apostle's tomb. The present edifice dates from 1823, when fire destroyed the original building. Carefully kept lawns and palm trees will lend themselves to pleasing compositions of the impressively colonnaded porch and wings. The nearby monastery and cloisters, dating from the 13th Century, should be included in your pictures of St. Paul's.

ROAMING ABOUT ROME

Although you will no doubt visit many more churches than the four great basilicas, let us leave them for a moment to consider what other sights Rome offers for your record. You will naturally shoot some footage in the Piazza di Venezia, one of the busiest squares in the city, which harbors the Capitol and the Palazzo Venezia. In your coursings you will come by the gardens of the Villa Borghese, the famed column of Trajan, Michelangelo's Piazza del Campidoglio and the labyrinthine streets of the Campo Marzio district to the Piazza Navona.

Travel down the Via Veneto and Via Tritone to Piazza Colonna; there on the right is Palazzo Chigi, where Mussolini strutted his fretful hour. From here you might continue on to Piazza Capronica, then left to Piazza della Rotonda. Here is the mighty Pantheon, Roman temple dedicated to all the gods. Once converted to a Christian church (as were many pagan temples), it was later made the mausoleum for the kings of Italy. Victor Emmanuel II and Humbert I are buried here.

The Theatre of Marcellus (200 B.C.), fronting on busy Piazza Montanara, should not be neglected, nor the teeming streets leading from the Campo di Fiori, Via della Scrofa and along the Via Ripetta. Here will be material to contrast strongly and often incongruously with the glories of antiquity. The old quarters of the city, with their narrow cobbled streets, will be found in the low-lying land between the Pincio, the Quirinal and the Capitol, on the one hand, the Tiber on the other. A walk down the Corso from the Piazza del Popolo is a stroll backwards through the Renaissance, with the 15th and 16th Century palaces and churches lining both sides.

THE ROMAN FORUM

Last but not least is the majestic Forum Romanum, symbol of Roman civilization. Once a market place for the neighboring hillside villages, it became later a public square with law courts, temples, shops and a theatre. You pass the Basilica Aemilia and go across the Lacus Curtius to the Temple of Castor and Pollux, with its three melancholy columns catching the slanting rays of the late afternoon sun.

Nearby Julius Caesar's body was burned and Mark Antony fired the crowd with his fervent oratory. A short distance away flickered the sacred flame

FILMING IS FOR FUN

IN our awesome (and apparently rather old fashioned) office dictionary, "fun" is defined as an action from which one derives "sport, merriment or frolicsome amusement." This brief dismissal of such a sound and simple word impresses us as (1) limited in its outlook; (2) stuffy in its attitude, and (3) as if it had been "penned" by Fun-Loving Tom of The Rover Boys.

In our book, fun is what you get from doing something you enjoy doing. Like making amateur movies, for example. We would suggest further that fun is a feeling which is enjoyed in various degrees, or levels.

There is, first, an essentially passive form of fun which we define as *relaxation*. Those filmers who enjoy this level of fun probably shoot a few pictures when they feel like it, stop shooting when they feel like it—and edit or title these pictures rarely, if at all. They are not going to make very good movies in this manner. But they are unlikely to care in any case. The important point is that they are having *fun*.

A second level of fun in personal filming we define with the word *pleasure*. It implies, surely, a more active sense of enjoyment than relaxation, and the

rewards probably are relatively greater. For at this level a movie maker is proud of his triumphs, puzzled at his failures—and with increasing clarity he recognizes their difference. He recognizes too that progress comes with practice, ability with application, and he derives pleasure from these disciplines as well as from his improving pictures. He, too, is having fun.

The third and final level of filming fun we define as creative accomplishment. It grows slowly from the second level, just as the second level grows from the first. Although difficult of definition, it is unmistakable when you see it, exhilarating beyond measure when you achieve it. Here, surely, is the ultimate degree of "what you get from doing something you enjoy doing."

But here again the important point is that each level of picture making is fun to those engaged in it. It's simply a difference in degree. We suspect that ultimately each filmer finds the level at which he gets *his* desired degree of enjoyment. We do not propose to push him beyond that point. But we are always eager to help him when he wants to heighten his filming fun.

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

John V. Hansen, President	Joseph J. Harley, Vice President
Ethelbert Warfield, Treasurer	James W. Moore, Managing Director
C. R. Dooley	Harold E. B. Speight
Ralph E. Gray	Stephen F. Voorhees
H. Earl Hoover	Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, Inc., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

tended by the Vestal Virgins. Off to the west towers the Capitol, in front of it to the right is the Arch of Septimus Severus, while to the east a portion of the Colosseum can be seen silhouetted against the sky beyond the triumphal arch of Titus.

NORTH OF ROME

Venice and Florence are both important stopovers on most planned pilgrimages, but with little time scheduled in either. If you are lucky enough, however, to pass two to four days in Venice or Florence, you will be able to get the principal highlights that give to each its own distinctive flavor.

QUEEN OF THE ADRIATIC

Nowhere in Venice is its ancient heritage more in evidence than in St. Mark's Square (Piazza San Marco), with its magnificent 14th Century church and Campanile. A view from the top of the latter will remind you that Venice is called "Queen of the Adriatic." If you have a free afternoon, take a gondola from the Piazzetta through the Grand

Canal to Santa Marcuola, then back to the Ponte di Rialto. A few of the other sights you will want to record include the Doge's Palace, the fabled Bridge of Sighs, the churches of Sta. Maria della Salute and Sta. Maria Gloriosa dei Frari. The latter is regarded as second only to St. Mark's in beauty.

CRADLE OF THE RENAISSANCE

Florence, the true cradle of the Renaissance, was the birthplace of more of the giants from that fabulous period than we have space to list. Among her most famous sons were Michelangelo, Dante, Petrarch and Savonarola. Here the powerful Medici family grew in wealth and influence. Their magnificent tomb, conceived and built by Michelangelo, should definitely be seen and filmed.

The cathedral, with its impressive bronze doors (so glowingly described by Michelangelo as worthy of the gates of Paradise) and its Giotto campanile; the busy Galleria degli Uffizi; the ancient gates to the city, such as Porta San Gallo, Porta Romana and the like, are other aspects of Florentine history you

may have time to include in your record. (If you have a yearning for an old fashioned American charcoal broiled steak about this time, we recommend the Buca Lapi in Florence, reputedly the only place in Italy where such fare is to be found.)

In closing, we'd like to enter a plea and a couple of plans for the overall treatment of your subject matter. Although basically a record, your footage can be given continuity (largely after you return home) by variations of the "letter" or the "diary" treatment. With the former (shall we call the film *Letter from Rome?*), someone at home is shown reading the first of a series of letters and cards from your touring party. With the latter (*Notes on a Holy Year Pilgrimage?*), you should begin the film showing someone in your party on board ship or plane making the first of a series of diary entries. With both schemes, these written comments in extreme closeups are then cut in as subtitles.

And so . . . *Buon Viaggio and arrivederci!*

"A 'MUST' FOR ALL AMATEURS—

THE ACL MOVIE BOOK

Out of the rich experience of helpful advice to movie makers all over the world for over twenty-three years, the Amateur Cinema League has written this 311 page book—with over 100 illustrations and diagrams—crammed full of information on every phase of movie making. ALL the up-to-date theory and practice of the amateur movie world, in simple, easy to read language, are yours within its handy, flexible-stock covers. You'll save its price many times over in better exposed, better produced movies you'll be proud of. \$3.00

*FRED EVANS, FACL, *Faunder President, Los Angeles 8mm. Club*

READ THE COMPLETE TABLE OF CONTENTS

WHAT IS A MOVIE?—A fundamental discussion of films and filming.

WHAT MAKES A MOVIE?—The basic principles of the motion picture; scene, sequence and camera viewpoint.

A MOVIE'S CHIEF TOOLS—Essentials of your camera, film and projector.

BASIC CAMERA TECHNIQUE—The practical problems of exposure, focus, scene length and camera handling.

FILM PLANS AND SCRIPTS—How to develop any film theme in easy and entertaining continuity.

AROUND THE YARD MOVIES—Family films come first from the camera of every home movie maker.

WE NEED MORE MOVIE TOOLS—How to use accessory lenses, filters, tripod, exposure meter and the advanced camera.

THE CAMERA STEPS OUT—Pictures of picnics, holidays, games and outdoor sports.

THE CAMERA SEES THE WORLD—Planning and producing the travel film, by auto, train, plane or ship.

FILMING PUBLIC EVENTS—What makes a movie of a parade or pageant, a football game or a county fair.

MAKING READY TO PROJECT—The tools and techniques of editing, splicing, title writing and title making.

PROJECTION—Placing the projector, screen and audience; use of narrative and music.

FILMING INDOORS—The equipment, principles and practice of interior lighting and exposure.

THE CAMERA DECEIVES—Simple and advanced camera tricks; reverse motion, stop camera, movies in a mirror, animation, miniatures, double exposures and time lapse.

THINGS FAR AND NEAR—Using the telephoto lens, and other methods of closeup movie making.

BETTER METHODS OF EXPRESSION—Creating and using basic film effects; the fade, lap dissolve, wipe off, moving camera, montage editing and composition.

MOVIES IN COLOR—Complete characteristics of Kodachrome and Ansco Color; exposing color film indoors and out; filters for color; subject matter and lighting contrasts.

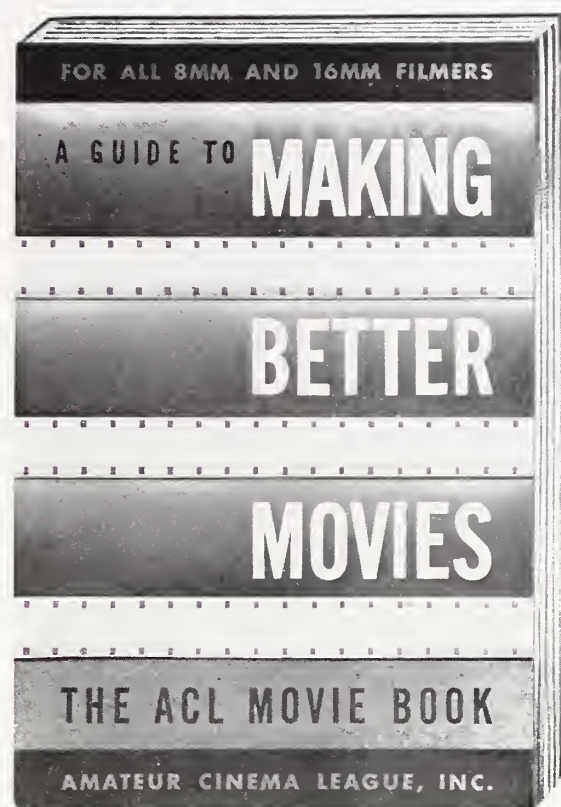
SOUND WITH FILMS—Use of narrative, music and sound effects, an disc or sound tracks.

SPECIAL PURPOSE FILMS—Personal films in business, teaching, science and the church; the film story and the documentary.

PROFITS FROM YOUR MOVIES—How competent amateur filmers help pay the freight.

THE MOVIE SHOPPER—Eight or Sixteen? Buying used equipment; accessories and services.

8 OR 16"*



TWO WAYS TO GET THIS BOOK

Order from your favorite book store, photographic dealer, or direct from the publishers.

OR If you join The Amateur Cinema League, the book is yours **FREE**, plus all the League Services, plus **MOVIE MAKERS** Magazine for one year, for only \$6.00. Use **EITHER** coupon below! **DO IT NOW!**

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

4-50

Please send me _____ copies of The ACL MOVIE BOOK. I enclose remittance for \$3.00 each, made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

4-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____ Zone _____ State _____

Kodak
TRADE-MARK

THE WORLD'S MOST
VERSATILE 16MM.
MOTION-PICTURE CAMERA

Cine-Kodak Special II Camera



Standard Lens of Absolute Top Quality

Cine-Kodak Special II Camera is supplied with either of two Kodak Cine Ektar 25mm. Lenses— $f/1.9$ or $f/1.4$ —both members of the comprehensive series of Kodak-made lenses that are the finest made for 16mm. motion-picture cameras.

In every way, these superb lenses merit the distinction, Ektar—Kodak's highest quality designation. At every aperture, they meet the most exacting standards of definition and edge-to-edge sharpness . . . provide unmatched flatness of field.

And for convenience and precision: Scales are contrastingly colored for easy reference. Evenly spaced graduations make possible precise adjustment. Depth-of-field scales show the range of sharp focus for each aperture. Index marks remain visible where they are positioned. And both standard lenses focus on subjects as close as 12 inches from the film plane.

Skillfully designed and constructed . . . optically and mechanically precise . . . the lenses are a match for the truly fine camera they serve.

One of a series of pages which help to explain why Cine-Kodak Special II Camera is properly known as the world's most versatile 16mm. motion-picture camera.

Superb 16mm. motion-picture camera with the controls for special effects integral with the basic model. Fully capable for precision movie making just as it's supplied . . . and further adaptable through accessories to meet the specialized requirements of every field served by 16mm. motion pictures.

One of Cine-Kodak Special II Camera's standard features is described at the left. For further details about this outstanding 16mm. camera, see your Kodak dealer . . . or write Rochester for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, standard Kodak Cine Ektar 25mm. $f/1.4$ Lens, and accessory Kodak Cine Ektar 63mm. $f/2.0$ Lens.

NO. 5157

MOVIE MAKERS

MAY
1950
25c

THE LIBRARY OF
CONGRESS
SERIALS ACQUISITION
MAY 23 1950
COPY

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

BUILDING A TITLER • COMMON FILMING FAULTS • WELCOME TO OTTAWA

Now you can get a fine **BOLEX 8mm** **Motion Picture Camera** for only \$99⁵⁰ – the **NEW BOLEX L-8**

Fed.
tax inc.



**Here's what to look for
 when buying a new 8mm
 Motion Picture Camera —
 Accept nothing less!**

The Bolex L-8 gives you:

Foolproof Threading: Requires less than a minute. No loops to form. Uses economical reel film which offers a larger variety of film types and gives better pictures when lens opening is 4, or larger. **Film Capacity:** 25' daylight loading spools. Double-eight films either color or black-and-white. **Viewfinder:** Telescopic type, exact in picture area. Corrected for 1/2", 1" and 1 1/2". **Footage Counter:** Automatically resets to zero when film is removed. **End Pointer:** Black pointer appears in viewfinder as film nears end. **Governor-Controlled Spring Motor:** Spring cannot be over-wound; handles 7' of film in one winding. Maintains constant speed. **Variable Speeds:** 12, 16, 24, and 32 frames per second. **Trigger Release:** Release button provides for the making of exposures by the fingertip release method; also is safety lock. May be locked in run or stop position. **Fully Protected Pressure Plate:** Holds film against either vertical or horizontal movement, assuring rock-steady pictures. **Light weight:** 1 lb. 12 oz. with lens; dimensions 4 7/8" x 3 1/8" x 1 3/4". **Genuine Leather Finish:** Trim is highly polished chrome.

***The Heart of a Perfect Picture
 is a KERN-PAILLARD LENS**



Kern-Paillard Ciné Lenses are unsurpassed by any other make. Computed, designed and constructed by Swiss Precision Craftsmen. Kern-Paillard coated lenses get corner-to-corner detail on the film.

The NEW BOLEX L-8 is also available with a fine Yvar 1/2" f/2.8 lens in focusing mount at total price of \$119.50 fed. tax inc.



**The NEW BOLEX L-8 is equipped with
 genuine Kern-Paillard* 12.5mm Yvar f/2.8
 Fixed-Focus coated lens**

HOME MOVIES, made with the new Bolex L-8, will become one of your most priceless possessions. With this fine new camera, you can be sure that the scenes you shoot—in color or black and white—will live again in all their lifelike clarity on your screen.

The new Bolex L-8 has been de-

signed and constructed like a fine Swiss watch by skilled Swiss precision craftsmen. Their meticulous workmanship assures you of *dependable* performance *every* time — under any condition. There is *nothing* like a Bolex!

You'll find you can always depend upon your new Bolex L-8!



**MOTION
 PICTURE
 CAMERAS**

*Bolex Cameras are sold and serviced
 through leading camera dealers everywhere.*

MM-550

PAILLARD PRODUCTS, INC.,
 265 Madison Avenue, New York 16, N. Y.
Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

Name _____
 Address _____
 City _____
 State _____



What? A "blue" sky in black-and-white movies?

No, not quite. But Ansco Hypan Film has the knack for catching nature in her most wonderful, *natural* best.

Water looks wetter. Old fence posts look older. You can almost hear your baby's gurgle . . . and a summer sky really *is* a summer sky.

Why? Because Hypan has the ex-

tremely fine grain and sparkling contrast—*plus splendid panchromatic color balance*—that gives nothing but superb results all the time. And when your neighbors applaud the way your screen images stand out with snap and brilliance—well, you can be sure you're on the road toward having that "pro-

fessional" touch in your home movies.

Next time, load your camera with Ansco Hypan (available in 8 or 16mm), and give yourself a pat on the back at your first screening! **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

ASK FOR *Ansco* 8 and 16mm HYPAN FILM

*Newer!
Better!*

EASIER-TO-USE



TYPE
DW-68

EXPOSURE METER

A real Buy!

Indoors, outdoors or in the darkroom...here's a moderately priced meter for incident or reflected light, movies or stills. Adding new improvements to the time-tested qualities of the DW-48 and DW-58 meters, the DW-68 gives you *more than you expect!*

What's new about it?—

- easier-to-read, quick-action, redesigned calculator dial!
- clearer, larger figures!
- new, easy-to-use incident-light settings!
- popular, sure-grip, crinkle finish!

Here's a *value that's hard to beat!* See the G-E DW-68 at your dealer's. It's 3 meters in one!
General Electric, Schenectady 5, N.Y.

608-76

*Fair traded. Fed. Tax incl.

GENERAL ELECTRIC

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

May
1950

The reader writes	166
New ACL members	168
Closeups	What filmers are doing 169
New England in a nutshell	James L. Watson, ACL 171
What's wrong with my picture?	James W. Moore, ACL 172
Putting on the show	Theodore H. Sarchin, ACL 174
Tips on titling: 2	Arthur A. Merrill 175
A universal titler	Lewis C. Cook, ACL 176
Lip synchronized sound	Lawrence R. Bunker, ACL 178
Fine frames	From readers' films 179
Welcome to Ottawa	Frances Oakes Baldwin 182
The clinic	Aids for your filming 184
A simple sound control	Al Morton, FACL 185
News of the industry	Reports on products 186
Kodak wins "Oscar" for new safety film	187
Late releases	New 8mm. and 16mm. films 193
Clubs	People, plans and programs 194
Banners of pride	Editorial 198

Cover photograph from National Film Board of Canada

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 5. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y. U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

The camera that films . . .

All 3 views from 1 position



while sighting through a single Micromatic view-finder!

You can be in "three places at once" with Revere "26"—able to shoot three views from one position. A twirl of the revolving turret head . . . a quick turn on the adjustable Micromatic view-finder—and you have the lens you want in proper position!

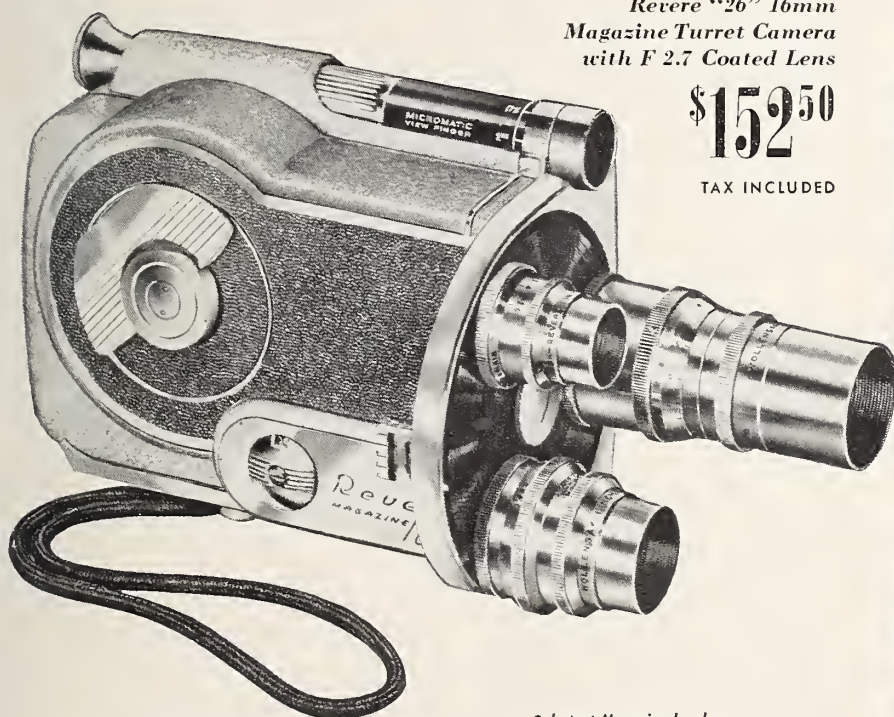
With your choice of normal wide angle and telephoto lenses instantly available, you'll get otherwise unobtainable views of sports events and intimate wild-life . . . candid shots of children and grown-ups in natural, unposed action, caught only when taken unawares.

Yes, your movie-making will take on new thrills and pleasure when you own a Revere "26." Ask your Revere dealer to show you this camera masterpiece today! REVERE CAMERA COMPANY, CHICAGO 16.

Revere "26" 16mm
Magazine Turret Camera
with F 2.7 Coated Lens

\$152⁵⁰

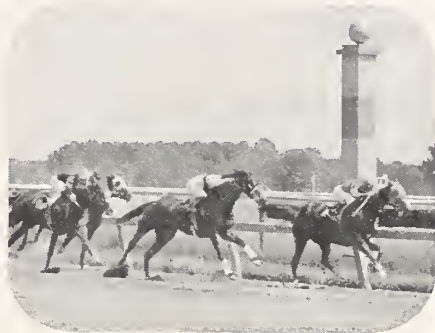
TAX INCLUDED



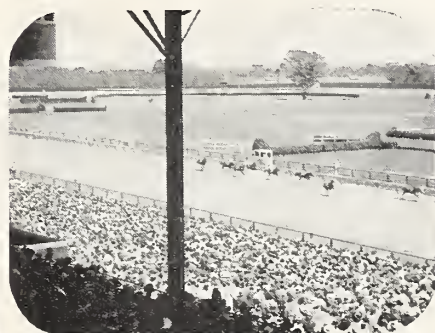
Revere

16MM MAGAZINE TURRET CAMERA "26"

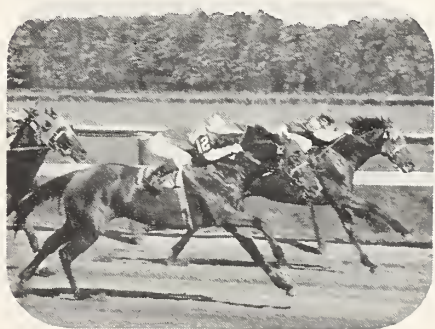
- Instant Magazine Load
- 3-Lens Revolving Turret Head
- Adjustable Micromatic View-Finder
- Continuous Run
- Single Frame Exposure
- Ratchet-Winding Key
- Five Speeds, Including Slow Motion



NORMAL VIEW—They're off! Using your regular F 2.7 lens, you open your movie record of the race with a distant shot of the break-away. Then you follow the horses down the track until they round the turn.



WIDE ANGLE—Here they are in the stretch! With your wide-angle lens snapped into position, you catch the mounting excitement of the race in an all-encompassing shot of the track and cheering crowd in the grandstand.



CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN

OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.

MDI-5

GRISWOLD
FILM SPLICERS
for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

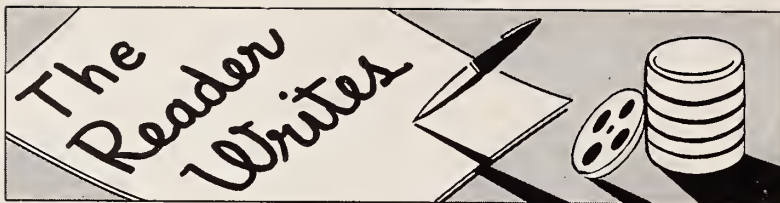
**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**
and other services
to 16mm producers
35 MM SLIDE and
FILM STRIP SERVICE

**16 MM
and
8 MM**
*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

A RAVE IN RHYME

DEAR ACL:

My hat is off to the magazine,

The one from A. C. L.

When e'er I hear the filmers talk

It seems to ring the bell.

RICHARD W. ABELES, ACL
Downey, Calif.

BETTER ACQUAINTED

GENTLEMEN: We have your memo and reprint from February MOVIE MAKERS concerning the defeat of the union bill curbing film projection in Miami. This produced quite a bit of comment at our last board meeting, and it was suggested that perhaps we should become better acquainted with the workings of the Amateur Cinema League. . . . We would appreciate any information you can send us pertaining to joining the ACL.

MRS. C. W. YUNG

Secretary

Grand Rapids Amateur Movie Club

Grand Rapids, Mich.

FIVE ACL MEMBERSHIPS

DEAR SIR: I am enclosing our check covering renewal of five ACL memberships for members of our club.

You may be interested to know that our club is taking up the study of *The ACL Movie Book* chapter by chapter.

MRS. HARRIETTE STELNZER, ACL

Secretary

West Seattle 8-16 Club

Seattle, Wash.

100% ACL MEMBERSHIP

DEAR MR. MOORE: At our midmonthly work-session of movie members we discussed the benefits we have received from ACL, and we decided we wanted to do something more than just a \$6.00 club membership each year. We want to support the organization by having 100% ACL membership among our movie makers.

HELEN E. KING, ACL

Founder President

Walla Walla Cinema & Camera Club,
ACL

Walla Walla, Wash.

ACL CLUB MEMBERSHIPS

DEAR MR. CHARBONNEAU: Enclosed you will find 5 applications for membership

in ACL from members of our club. Please send more application blanks, because I'm sure you may expect more members in the future.

JULIAN J. WOJACK, ACL

President

8mm. Club of Rochester, ACL

Rochester, N. Y.

Other amateur movie clubs interested in securing group memberships in the League for their individual members are invited to write the ACL for full details of our club plan.

WHAT WE LIKE TO SEE

DEAR MOVIE MAKERS: I have just finished looking over Lewis C. Cook's *Build a Tripod Triangle* in the February issue. This is a simple gadget, but if I may be considered as a cross section of amateur photographers, it is what we like to see. Something useful—but also something our feeble brains can figure out and our unskilled hands can make.

VERNON DEAN, ACL

Elmira, N. Y.

MAKE-IT-YOURSELF ARTICLES

GENTLEMEN: In connection with your make-it-yourself articles, it seems to me that the items covered either are so simple in design that anyone could think of them, or they are so complex as to require a machine shop and a machinist at union wages to construct them.

Mr. Cook's tripod base in the February number I would put in the first group. Although truly an effective contraption, I believe it is hardly one to warrant publication where space is at a premium.

DR. PAUL W. MEAGHER, ACL
Ann Arbor, Mich.

SURE ARE HONEYS!

DEAR SIR: Your new ACL leaders sure are honeys! Please send me three more in 8mm. film.

DR. GEO. S. COTTON, ACL
Temple, Texas

CROSSING CUSTOMS

GENTLEMEN: During my last trip to Germany I lost my ACL membership card in some customs office. Kindly mail me another one.

Also I am waiting with great impatience for final word on the ACL membership pin and stickers. For instance, having lost my card, if I had some kind of identification on my camera cases themselves it might persuade the customs officers not to open up my

loaded cameras looking for contraband. I am in favor of having ACL stickers which state one's membership and also provide for your name and address.

DR. LARS B. SANDBERG, ACL
Stockholm, Sweden.

The new ACL membership card identifies the member on the front face and explains the League's international standing on the reverse side. ACL decals, out this month, do provide space for your name and address. Both should help members in crossing customs barriers more easily.

ONE UP . . .

GENTLEMEN: I am in favor of covering slides. It seems to me that most every movie fan carries a 35mm. camera or something of the sort.

DOUGLAS A. JOHNSTON, ACL
Newington, Conn.

. . . ONE DOWN

DEAR READER WRITES: In regard to Robert R. Sheerwood's suggesting a 35mm. slide column in MOVIE MAKERS:

We have several good magazines on sale that devote space to such equipment, transparencies and techniques. But we have only *one* MOVIE MAKERS and only *one* ACL. Let's keep it that way. I believe 75 percent of all ACL members are with me on this.

J. E. THREADGILL, ACL
Lexington, Tenn.

There is a convenient questionnaire column on page 188 of this issue, if other ACL'ers wish to express their opinions on this subject.

BEYOND EXPECTATION

GENTLEMEN: Your display advertising in MOVIE MAKERS and other photo magazines had led me to believe that the ACL leaders would be a very fine addition to my Kodachrome movies of the West Indies.

Upon receiving these leaders I found that the addition of them to my films created a result far beyond my expectation . . . Please send me 10 more in the 8mm. size at once.

EDDIE HOLOHAN, ACL
Santurce, Puerto Rico

PICTURES IN PRISON?

DEAR SIR: We would appreciate it if you would send us a free copy of MOVIE MAKERS magazine and all the information concerning the League. As your magazine has never been approved by the staff to enter this institution, we must have a sample copy to determine its educational value.

G. R. CUTHBERTSON
Supervisor of Education
United States Penitentiary
Lewisburg, Pa.

MAGAZINES TO SPARE?

DEAR ACL: Of all the requests you receive for information on the League, you probably get very few from anyone

in a position such as that of myself. For you see I am an inmate of Florida State Prison, at Raiford.

For years I have been interested in movie making and have read everything I can find on the subject, even including the equipment catalogs—which is all we can get here. I wonder if one of your readers would care to send back copies of MOVIE MAKERS to those of us numbers here who are trying to help ourselves while incarcerated.

DON A. PERRY #43858
Box 221 Apt. 2 FT
Raiford, Fla.

How about it, readers?

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: Questions & Answers, c/o MOVIE MAKERS.

MAGNETIC ACTUAL FACT?

DEAR MOVIE MAKERS: I was most excited to read lately in some other magazine that magnetic sound on film for the amateur movie maker has passed the blueprint stage and is now an actual fact, due to recent developments by the Armour Research Foundation, in Chicago. Can you give me further info on this, such as where it's available, etc.?

PHILIP M. WILSON
Wallingford, Conn.

Magnetic sound on film for the amateur passed the blueprint stage as early as April, 1947, at which time it was reported on and demonstrated at the Society of Motion Picture Engineers convention in Chicago. The report was made by Marvin Camras, the Armour Research engineer responsible for this development. Mr. Camras's report was later reprinted verbatim in the March, 1948, number of MOVIE MAKERS and as such was the first and still the only *authentic* report on the subject in the amateur field.

As for the "actual fact" of this "recent" development, MOVIE MAKERS made a periodic check late in March, 1950, of the four manufacturers licensed by Armour to make magnetic products. Definitive excerpts from their replies follow.

Eastman Kodak Company: "It looks as if it's going to be a long, long time before we're ready to make any announcements." Bell & Howell Company: "All I can tell you now is that we are working on it, but that I haven't the remotest idea when it will be ready for announcement." Ampro Corporation: "We are sorry to advise that we are not able to give you the news material you request at this time." Revere Camera Company: No answer.

These, we believe, are the *actual facts* at this time. When there are any others, MOVIE MAKERS will present them.

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making **10** in all

Alexandre Dumas
THE COUNT OF MONTE CRISTO
with ROBERT DONAT

LOUIS HAYWARD • JOAN BENNETT
GEORGE SANDERS
in
The SON of MONTE CRISTO

WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"
Madeleine Carroll Laraine Day Brian Aherne Louis Hayward

PLUS
ALEXANDRE DUMAS
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett
A GENTLEMAN AFTER DARK
Brian Donlevy, Miriam Hopkins
KIT CARSON
Jan Hall, Lynn Bari, Dona Andrea
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tomiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Maore, Peggy Ryan
JAMES FENIMORE COOPER'S LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.



Safeguard your
Film. Ship in
FIBERBILT
CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**

40 WEST 17th ST.
NEW YORK CITY

END
THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame
desired. Add 25c handling charge on
orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way

Seal Beach, Calif.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.



REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

IT'S A LONG STORY—

That's why we weren't able to tell
you the whole story of the Amateur
Cinema League on just one page of this
issue of MOVIE MAKERS.

We started writing about how the
ACL can help you in your movie mak-
ing with its book, its monthly maga-
zine and all its services. We found that
we'd used up a whole page—and we
still hadn't told you about the ACL's
official emblems of membership, the
pins, the decals, the leaders for films—
all yours as a member of the ACL.

To get the **WHOLE STORY** on the
Amateur Cinema League—read pages
170 and 196 and the inside back cover
of this issue of MOVIE MAKERS!

VACUUMATE

FILM PROTECTIVE PROCESS

The SUPER

VAPORATE

PROTECTS AGAINST Scratches, Fingermarks,
Oil, Water and Climatic Changes.

**ONE TREATMENT
LASTS THE LIFE
OF THE FILM**

Brittle Film Rejuvenated

IT'S NEVER TOO LATE TO VACUUMATE

Available through your local dealer or at

Vacuumate Corp., New York
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.
Southwest Cine Labs., Dallas, Tex.
Philippine Cinematographers, Manila, P. I.



A warm welcome is extended to all of the new
ACL members listed below. They have been
elected to and joined the League since our last
publication. The League will be glad to forward
letters between members which are sent to us
with a covering note requesting such service.

John E. Hobart, *Aruba, Netherlands West Indies*

Guy McCandlish, *Pana, Ill.*

Betty Stefenel, *San Mateo, Calif.*

Dr. Arthur Hankwitz, *Milwaukee, Wisc.*

PFC Preben R. Mosborg, *Canup Cambell, Ky.*

Capt. Paul B. Aurand, *New York City*

W. N. Baker, D.D.S., *Warren, Ohio*

Loron Cooper, *Aurora, Colo.*

Wiley L. Harrington, *Lewiston, N. C.*

J. Oren Clark, jr., *Pocatello, Idaho*

A. J. Reck, *Chicago, Ill.*

Julian R. Stephens, *Ogden, Utah*

Donald J. Van Winkle, *Adams, Neb.*

J. M. Ater, *Odessa, Texas*

Mrs. Channing Baker, *Mission, Kans.*

E. L. Bell, ADC, *New York City*

T. Kirk Bond, *Salt Lake City, Utah*

Dr. B. Holly Broadbent, *Cleveland, Ohio*

E. Hector Coates, *Chicago, Ill.*

E. E. Dragstrem, *Illioopolis, Ill.*

Kenneth H. Fulton, *Savanna, Ill.*

E. A. Johnson, O.D., *River Rouge, Mich.*

Joseph E. Matuska, *Jackson, Minn.*

John R. Niven, *San Francisco, Calif.*

Ocmulgee Movie Club, *Macon, Ga.*

P. Orban, *Brussels, Belgium*

Tate L. Setzer, *Cristobal, Canal Zone*

Mrs. Dorothy C. Waller, *Billings, Mont.*

Harold Weintraub, *Manhasset, N. Y.*

A. DiLodovico, *Upper Darby, Pa.*

Murphy L. Hayden, *Dhahran, Saudi Arabia*

Mrs. Chester W. Ingalls, *Cooperstown, N. Y.*

Marcy L. Luckenbaugh, *Dhahran, Saudi Arabia*

E. M. Wagner, *London, England*

Richard H. Wagner, *Kingham, England*

Leslie Woods, *Chestnut Hill, Pa.*

Morris Gnaizda, *Brooklyn, N. Y.*

Roy C. Goettsche, *Saginaw, Mich.*

Milon E. Gross, *Chicago, Ill.*

W. T. Studebaker, *Logansport, Ind.*

Herbert Edwards, *Palisades Park, N. J.*

Robert M. Caldwell, *Ferndale, Mich.*

Josephine Kent, *Albany, N. Y.*

A. H. McGowen, *Dhahran, Saudi Arabia*

George W. Proctor, jr., *Marlboro, N. H.*

Leslie Walley, *Lincoln, Neb.*

Ted Gozelanski, *Evergreen Park, Ill.*

Elliott Marcus, D.D.S., *Philadelphia, Pa.*

Col. Ken Moyer, *Miami, Fla.*

F. L. Cotton, *Lake George, N. Y.*

Ernest S. Cox, *Chapel Hill, N. C.*

Samuel J. Hymn, *Chicago, Ill.*

Kenneth A. Jones, *Dubuque, Iowa*

David H. Kitch, *Lancaster, Pa.*

Earl Albert Russell, *Los Angeles, Calif.*

Elmer Y. Sokei, *Kapaa, Kauai, T. H.*

William J. Witt, *Toledo, Ohio*

Harold C. Wurster, *Hudson, N. Y.*

John Bullitt, *Louisville, Ky.*

Howard P. Denn, *Philadelphia, Pa.*

Howard L. Hallberg, *Galesburg, Ill.*

Helen Justice, *Abion, Maine*

V. L. Adams, jr., *Long Island City, N. Y.*

Sidney Barnett, *Chicago, Ill.*

Dr. William Dembroff, *Inwood, N. Y.*

W. C. Farnham, *Hong Kong, Asia*

Kenneth King, *Denver, Colo.*

Clark D. Speelman, *Richmond, Calif.*

Earle F. Tennant, *Bad Axe, Mich.*

John D. Walters, *Syracuse, N. Y.*

T. Hansen, *Valley Stream, N. Y.*

J. P. Hodge, *Amarillo, Texas*

Mrs. Hazel Kugler, *Pasadena, Calif.*

John Iannello, *Chicago, Ill.*

M/Sgt. Patrick L. Lydon, *Fort Myer, Va.*

Vincent J. Milite, *New York City*

Dr. V. John Oulliber, *San Francisco, Calif.*

John Streiff, jr., *Burlington, Wisc.*

Louis Bogner, *Whiting, Ind.*

Martin Hadley, *Le Grand, Calif.*

Milton M. Kozak, *Fall River, Mass.*

Lt. Harold E. MacGregor, *Pittsburg, Calif.*

Gertrude Marcus, *San Fernando, Calif.*

Basil B. Picone, *Cleveland, Ohio*

Robert N. Pursel, *Beirut, Lebanon*

Joe Snively, *Denver, Colo.*

J. A. Turner, jr., *Charlotte, N. C.*

A. T. Wilson, *Cleveland, Miss.*

Rafael E. Arce, *C. Victoria, Tamps., Mexico*

Charlemont Camera Club, *Charlemont, Mass.*

William G. Minder, *Atlanta, Ga.*

Albert H. Harvey, *Hong Kong, Asia*

G. P. Saxena, *Allahabad, India*

Al Stickney, *White Horse, Y.T., Canada*

Henry F. Chinn, *Honolulu, Hawaii*

Marion Kudlick, *Chicago, Ill.*

Lt. A. G. Morency, *Cherry Point, N. C.*

Lt. Col. Geo. F. Spiegel, *San Francisco, Calif.*

Alexander Stefanov, *SN, New York City*

Marcel Baulu, *Montreal, Canada*

Harry T. Knox, *Rock Island, Ill.*

H. P. Lockett, *Overton, Texas*

R. G. Minehart, *Avoca, Minn.*

Hugh H. Murray, jr., *Raleigh, N. C.*

Bert Patterson, *Spencerport, N. Y.*

E. J. Spitzer, *Decatur, Ill.*

Capt. C. P. Talbot, jr., *Mather AF Base, Calif.*

R. J. Thompson, *York, Pa.*

Dr. Harold Cohen, *Natick, Mass.*

Kenneth Cook, *Toledo, Ohio*

Harry Maxon, jr., *Muncie, Ind.*

Dr. S. J. Morgulis, *New York City*

Robert L. Quinn, *Detroit, Mich.*

Lewis E. Rich, *Melrose, Mass.*

M/Sgt. John Zavinsky, *New York City*

Arthur Dufresne, *New York City*

Russell C. Barbour, *Branford, Conn.*

G. Wesley Brown, jr., *Bar Harbor, Maine*

Louis J. Coletti, *New York City*

Daniel P. Higgins, jr., *Scarsdale, N. Y.*

Milton Katz, *Newark, N. J.*

John S. Kaufman, *Aniherst, Mass.*

Harry E. Mickelsen, jr., *Evanston, Ill.*

S.B.P.B.K. Satyanarayana Rao, *East Godavari Dt., South India*

Lt. C. C. Andrews, *USN, New York City*

Norman English, *Montreal, Canada*

William T. Fox, *New York City*

William Penn Senior High School, *York, Pa.*

Earl E. Shapero, *Detroit, Mich.*

Denis Smith, *Edmonton, Canada*

Bertram Nestler, *New York City*

M. G. Pedrick, *Tulsa, Okla.*

Percy Gotz, *Montreal Canada*

August Bartholet, *Forth Worth, Tex.*

Cdr. W. R. Bartlett, *Washington, D. C.*

Isadore Berson, *West Hartford, Conn.*

Helen Christensen, *Salt Lake City, Utah*

Tom Levis, *St. Louis, Mo.*

J. A. Moss, *Clearwater, Fla.*

T. R. Oakes, *Detroit, Mich.*

H. W. Perkins, *Beaumont, Tex.*

Irwin H. Raunick, *Kenmore, N. Y.*

S/Sgt. Calvin F. Eckler, *San Francisco, Calif.*

L. E. Loney, *Baltimore, Md.*

A. C. L. Mills, *Toronto, Canada*

Louis Goldstein, *C.S.R., New York City*

Raymond Montreuil, *Woodside, N. Y.*

Closeups—What filmers are doing

DR. C. ENION SMITH, ACL, of Chicago, a charter member of the Metro Movie Club of River Park and founder president of the Associated Amateur Cinema Clubs, was given recently by AACC its second annual award for the advancement of cinematography. John McBride, president of the Movie & Slide Club of Palmer Park, made the presentation. In Dr. Smith's absence because of illness, the plaque was received on his behalf by Ralph E. Gray, FACL, League director.

ACROSS the Threshold: William T. Brabnac, ACL, a member of the League since 1928, dropped by the other day for an interesting and nostalgic chat. Turns out he used to work with Russell T. Ervin, FACL, in the old Cinema Club of the Oranges, in New Jersey, from which amateur beginnings Ervin went on to become associate producer of the *Grantland Rice Spotlights*.

HILDRETH G. HAWES, ACL, administrative assistant in the State of Maine Department of Agriculture, has recently completed and released a two reel, sound on Kodachrome production, *The Maine Broiler Industry*. A novel and successful feature of his production technique was the use of a popular priced magnetic recorder for on-the-spot sound, which was re-recorded later on the film track.

Other films created by Mr. Hawes for the department include studies of the blueberry and potato industries.

AMATEUR movie makers planning to include Gallup, N. M., in their vacation programs this summer will find a unique free service now being offered the visiting cameraman. This is the establishment of daily Phototours, in which competent photographer-guides

will accompany tourists in their own cars to major points of interest in the Indian country surrounding Gallup.

Another helpful feature of the new service will be a free nightly presentation of *Indian Country Previews*, a screening of selected color slides and movies of neighboring sites. The cameraman may thus select in advance the specific locales he wishes to visit.

The photo-tour service, which will run from June 1 through September, is sponsored by the Gallup Chamber of Commerce, at The Hogan. A free folder about the service, called *Focus on the Land of Enchantment*, may be obtained by addressing that agency.

TWO HUNDRED members and guests of the Miami Movie Makers Club, ACL, packed the Coral Gables Country Club last month for an invitation screening by George Merz, ACL, of Clifton, N. J. Presented on the Merz program were his productions, *Sanibel*, *In the Sky Over Miami* and *Splendors of the Northwest*. Mr. Merz reports other screenings at Hollywood, Florida, before the Tourist's Club, the Women's Club, the Shuffleboard Club and, under the auspices of the city, in the community band shell.

RALPH H. SMITH, ACL, and Mrs. Smith were honored guests at a farewell dinner given them by the Bennington (Vt.) Movie Makers Club, ACL, on the eve of their departure for Fremont, Ohio, where Mr. Smith, an executive of the National Carbon Company, has been transferred.

The Smiths were largely instrumental in organizing the Bennington movie group a little over a year ago. Club members, in token of their appreciation and esteem, presented Mr. and Mrs. Smith with leather-bound note cases.

HOW TO MAKE BETTER MOTION PICTURES



HERE'S the key to good movie making—for both amateur and professional. If you have a camera, film, an exposure meter, and a copy of this handbook, you possess all the materials you need to make successful movies.

Just Out!

Handbook of Basic Motion-Picture Techniques

By Emil E. Brodbeck

Well-known motion picture photographer;
President, Celluloid College

311 pages, 6 x 9, over 200 illustrations, \$5.95

NO matter how expert you become, the basis for all of your movie-making operations are to be found in this book. It

Motion-picture films illustrating each of the 10 chapters of this book are available at your local film library or photo dealer.

discusses both the mechanics and techniques of the camera, lenses, exposure, etc. It takes up, one by one, the ten stumbling blocks in motion-picture making. Panning—

using the tripod—shot breakdown—screen direction—matching action—newsreel technique—build-up—composition—indoor lighting—and applied techniques are all covered in detail. Over 200 clear illustrations point up all the vital information you need or want.

SEE IT 10 DAYS FREE

Just Mail Coupon

McGraw-Hill Book Co., Inc.,
330 W. 42nd St., New York 18

Send me Brodbeck's *Handbook of Basic Motion-Picture Techniques* for 10 days' examination on approval. In 10 days I will remit \$5.95, plus few cents for delivery, or return book postpaid. (We pay for delivery if you remit with this coupon; same return privilege.)

Name
Address
City Zone State
Company
Position MM-5-50

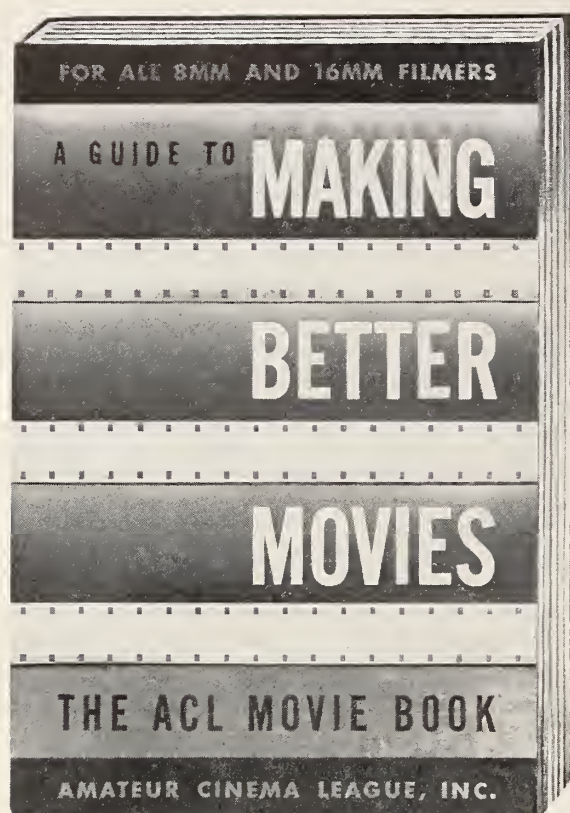
This offer applies to U. S. only.

Lewiston Sun-Journal



HILDRETH G. HAWES, ACL, at the camera, shoots a closeup of specially bred meat chickens for use in *The Maine Broiler Industry*, sound and color film for Maine Department of Agriculture.

EVERYTHING YOU NEED TO MAKE BETTER FILMS



HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

For full details, see inside back cover and page 196 of this issue of MOVIE MAKERS.

5-50

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)

Photographs from Old Sturbridge Village



FILMING THE FORGE, pictured here by syncro-flosh, was successfully carried out by author at f/1.9 and 16 fps solely with light from fire.



GINGHAM TO GADGETS is the attractive range of merchandise in Village general store. ACL members are granted privilege of floodlight filming.

NEW ENGLAND in a nutshell

JAMES L. WATSON, ACL

SOUTH central in Massachusetts, midway between Worcester and Springfield on Route 20, stands Old Sturbridge Village. Here, on a 500 acre tract of meadow, woodland and river shore, New England lives again in a country town typical of the turn of the 18th Century. Here, in some thirty shops, mills, homes, a church and a general store one will find the everyday objects and activities which made New England unique as a creative center. Approximately half of the buildings are authentic old homes and shops moved to the Village site and reassembled there. The remainder are accurate copies or adaptations of old structures elsewhere. Here, in a word, is New England in a nutshell, calling your camera.

Happily, the management of Old Sturbridge Village is quite camera conscious. Being neighbors, my wife and I began a film there last September and by the first week in November had shot some 900 feet of 16mm. Kodachrome—including extensive interior scenes. This year, I understand, the Village plans to extend even more helpful cooperation to all visiting members of ACL. There will be held, for example, on Sunday, May 21, a Spring Camera Day at which time models costumed in 18th Century garb will re-enact for your camera many typical activities of the period. A similar special camera day is scheduled to catch the fall foliage on Sunday, October 8. But, as you will find in the boxed notice on this page, the special welcome to members of the League is not limited to these two occasions. It will extend throughout the season.

As you turn off Route 20, at the white Colonial sign marking the entrance to Old [Continued on page 197]

TO ACL MEMBERS

By specific arrangement between the board of governors of Old Sturbridge Village and the Amateur Cinema League, all ACL members visiting this living museum of New England history will be accorded every privilege and courtesy in their movie making. To the League's management, Leonard J. Panaggio, director of public relations for the Village, has written in part as follows:

"I would like to let you know that members of the Amateur Cinema League are most welcome to photograph at their pleasure on our grounds and in our buildings. I have issued a directive to all hostesses that special consideration be given to ACL members at any time they wish to visit Old Sturbridge Village."

Members planning on interior scenes are asked to write ahead for specific and suitable hours on off-days or after the daily closing. You also should provide your own lighting units (RFL-2's are suggested) and a suitable length of extension cable. For interior filming appointments address: Mr. Leonard J. Panaggio, Old Sturbridge Village, Sturbridge, Mass.—The Editors.



SPECIAL CAMERA DAYS, in spring and fall, offer costumed models for your movie making. Setting is Village Meeting House.

Across 500 acres, Old Sturbridge Village recreates an era of simple and sturdy charm

WHAT'S WRONG WITH MY PICTURE?

EXPOSURE

JAMES W. MOORE, ACL

Photographs by ERNEST H. KREMER, ACL



CORRECT EXPOSURE, above, shows sparkle and yet texture in the highlights, contrast and yet detail in the shadows.



OVEREXPOSURE thins all of the color values, turns high-light sparkle to glaring emptiness and weakens shadows.



UNDEREXPOSURE deepens the color values, dims and muddies the highlights, blocks up shadow areas to opacity.

WHAT'S wrong with my picture? This question—asked by ACL members plaintively, puzzledly or patiently—is probably the one heard by the League's staff more often than all others put together. And, in looking at a quarter of a million feet of film each twelvemonth, we think we've got the answers. For we have, over the years, established a fairly definitive acquaintance with the many and varied ills that amateur movies can fall heir to. Some of these are well known; others of them are less so. *All of them*, however, we believe can easily be cured—once you recognize their symptoms and understand their causes. Shall we step into the clinic?

CORRECT EXPOSURE

There can be, surely, little doubt concerning the fundamental importance to your filming of correct color exposure. If you don't get it, you haven't got a pleasing and usable picture. And if you haven't got *that* to start with, other mistakes you may make won't matter much.

OVEREXPOSURE

THE SYMPTOMS: Overexposure (we'll be talking about color film throughout in this analysis) is characterized by a generally thin density of the image. The shadow areas fail to create a normal contrast, and the highlights will be glaring and without detail or texture. Furthermore, overexposure tends to wash out the color values, so that they too are thin and lifeless. And finally—though *this* symptom is not widely known—any pronounced degree of overexposure will result in an image which is soft and seemingly *out of focus*. All of these symptoms of overexposure may be observed in varying degrees, ranging from a so-called pastel rendering to a total lack of image and color.

THE CAUSES: Overexposure is caused, obviously, by the passage of too much light from the object through the lens and to the film. This error, however, can be accounted for in quite a number of ways. If you are using an exposure meter and get consistent overexposure, you most probably are using the meter incorrectly. Far less probable is the possibility that the meter is operating incorrectly.

If you are using an exposure calculator (such as one on the camera, packed with the film or in the Kodaguide form), you may be doing one or more of the following: misjudging the character of the light (bright sun, hazy sun, etc.), misjudging the density of the scene (average, light, dark) or disregarding the direction of the light (front, side or back).

Finally—and these causes are rare—your overexposure may be created by a camera which is running *slower* than normal speed, a shutter [Continued on page 188]

The symptoms and causes of
six basic filming ills . . .
the first of a series





FRONT FOCUS, with inadequate depth of field created by a wide aperture and too near a focal setting, is seen above.



BACK FOCUS, with result characteristic of fixed focus lens too close to subject, is seen here. More light would help.

DIRTY CAMERA GATE



THERE TO STAY are these unwanted images of hairy whiskers in camera gate. Regular cleaning is only protection.

SCRATCHED FILM



FILM SCRATCHES, beginning as white gouges in emulsion, fill with dirt to become especially noted on light subject.

EDGE FOG



RUINED BEYOND RECALL is this precious scene of a toddler's Christmas, marked by the telltale flares of edge fog.

EXCESSIVE PANNING



BLURRED AND BLINDING are the results of swishing slow-shuttered movie camera across stationary vertical lines.

PUTTING ON THE SHOW

Planning, preparation and attention to detail will make your picture parties a success

THEODORE H. SARCHIN, ACL

LET'S say you're having a couple (or four friends) in for dinner of an evening. You want it to be a pleasant party—attractive in setting, well balanced as to menu and entertaining in its presentation. So what do you do? Does your wife scrape together some casual odds and ends at the last moment? Do you set the table (with mismatched plates and silver) after the guests arrive? Do you serve the cocktails warm and the soup cold? Hardly! Not and keep your friends you don't.

So why make the same sort of clumsy, casual preparations when you ask the folks in for an evening of films? You want them to have fun, don't you? And surely you want them to come back for more. Then give as much planning to an evening of pictures as you would to a pleasant and friendly dinner party. Good showmanship is really as simple as just that.

Let's begin with first things first—the materials you're going to work with. How about the projector? A dirty lens can make the picture dim and blurred. So clean the projection lens, front and back, with lens tissue or a clean soft cloth. Now clean the entire film gate assembly and the aperture. The 8mm. picture you see on a 30 by 40 inch screen is magnified 54,000 times its original size. Thus, a particle of lint in the aperture hardly visible to the eye looks like a stalk of grass on the screen. Besides, a dirty gate area is likely to scratch your film.

One of the best tools for cleaning the aperture (as well as the gate and sprockets) is an ordinary pipe cleaner. Bend it double in a tight loop, then bend the looped end at right angles to the main body so that from 1/4 to 1/2 inch projects. Insert the bent and looped end in

Photographs by Theodore H. Sarchin, ACL



PATTERN FOR a good projection party includes all items pictured above and discussed by author in detail below.

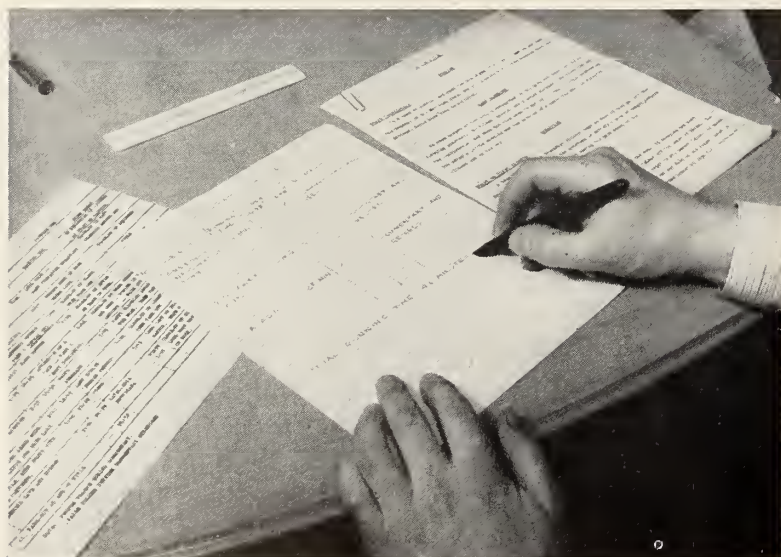
the aperture and wipe around the edge. Use the pipe cleaner to get the lint off the gate, the sprockets and the film guides.

Another handy tool is a rubber ear syringe. It shoots a thin blast of air into those hard-to-get-at corners. It even can be used for dislodging dirt in the aperture when the film is running. Hold the end of the syringe as close to the aperture as possible without touching the gate and squeeze several times. The dirt will most likely be dislodged. If you are caught without a syringe at any time, you can clean the aperture by getting close to the gate and blowing sharply.

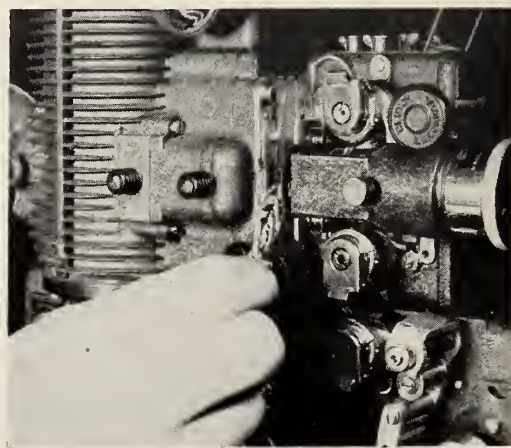
Now how about your film? Cleaning the gate before projection will not do much good if the film itself is loaded with dirt. For, as the film passes the gate, the dirt will be deposited in the aperture and what started out as a clean sharp image around the edges will look like a field of grass ready for the lawnmower. So wipe your film off regularly with a clean soft cloth or a reputable film cleaning device. Keep the film off the floor when projecting or doing editing work. Motion picture film, especially Kodachrome, has a strong affinity for dirt and lint. Then, after cleaning your film, check through the splices.

Every splice is a potential breaking point. Too little cement means a splice that is not completely fused. Too much cement will cause the film to buckle and may weaken the film base. Splices do not give out a warning signal when they are ready to go. So check them yourself—in time.

And speaking of [Continued on page 190]



PLANNING YOUR PROGRAM, from detailed score sheet on left, clearly typed narrative on right, and running time schedule center, smooths out show.



A PIPE CLEANER bent to the proper shape, says author, makes ideal tool for cleaning projector gate.

TIPS ON TITLING: 2

"I like 'em double exposed!" says this experienced
16mm. amateur, outlining the many methods available

ARTHUR A. MERRILL

THERE is probably no more natural, handsome and generally effective title background treatment than that achieved by double exposure. Not only are the live settings more attractive than plain (or even decorated) cards. But they offer as well a greater smoothness in the flow of the film's continuity, since there is no appreciable interruption as your title fades quickly in and out on the scene itself. And yet the majority of movie makers seem to shy away from double exposed captions—presumably regarding them as too difficult. I have not found them so. Perhaps the main points of my methods will open the door for you to this new filming fun.

BACKWIND SYSTEM NEEDED

The crux of all double exposure work, of course, is the ability (in some way) to move a given strip of exposed film back into taking position. If your camera is equipped with a rewind, the job is easy. You simply expose the background, rewind the film and then expose the title. If you have no rewind and use 16mm. roll film, you can still do the job by rewinding in a darkroom, using a technique to be described later in this article. If you use 8mm. magazine or roll film, you can reverse the film after completing one side, run it back with the cap on the lens and then reverse and go through again for the second exposure. (See *Dissolves Without A Backwind*, March—Ed.)

SHOOTING THROUGH GLASS

If you use 16mm. magazines, you may think that double exposed titles are out. They're not, just a little more limited. Buy a sheet of plate glass, stick on some paper letters and support the glass in front of the camera. Light the letters by sunlight or by a supplementary light source. Then take the scene right through the glass. The paper letters can be purchased at a stationer's store. To prevent scraping the letters off with a razor blade after each use, try using rubber cement instead of the regular adhesive. Then you can peel them off and use the same letters over and over.

Now what about that 16mm. camera using ordinary roll film? I start by setting the footage indicator carefully. Then I thread up and cut a small identification notch in the edge of the film next to a specific sprocket. The background scenes are then exposed, even mixing them in with regular scenes, if necessary. But you must keep a careful notebook log of the footage reading at the beginning and end of each background scene.

When the roll is completed, I take the camera into a lighttight closet or photo darkroom and rewind it on the original spool by hand. I then turn on the light, carefully reset the footage indicator, and rethread, making sure that the notch is adjacent to the same sprocket as before. The film is now run through the camera with a cap on the lens until the footage indicator tells me that the first title scene is beginning. I then shoot the appropriate title, recap the lens and run off the film to the next title scene. It's easy!

EXPOSING THE TITLE

For the title exposure itself, you have several alternatives. The important thing is to have a brilliantly lighted white letter with a dead black background. One simple system is to place cast metal or plastic letters on a matte black background of cloth or paper. Velvet is good for this purpose. You can also purchase prepared backgrounds with slots which hold ears on each letter. These are similar to the bulletin boards used in hotels and restaurants.

Another way to get white letters on a [Continued on page 198]

Photographs by Arthur A. Merrill

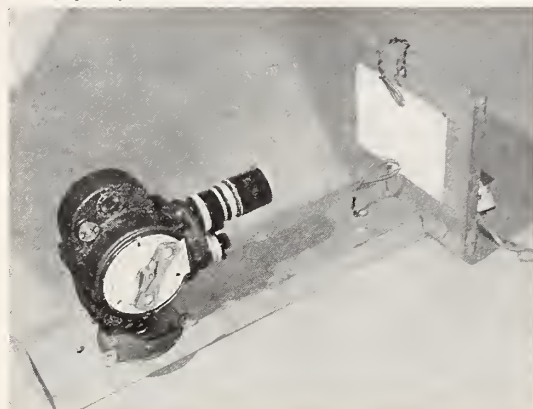


FIG. 1: Sheet of opal glass, held over hole in title board, diffuses light through film negative of title.

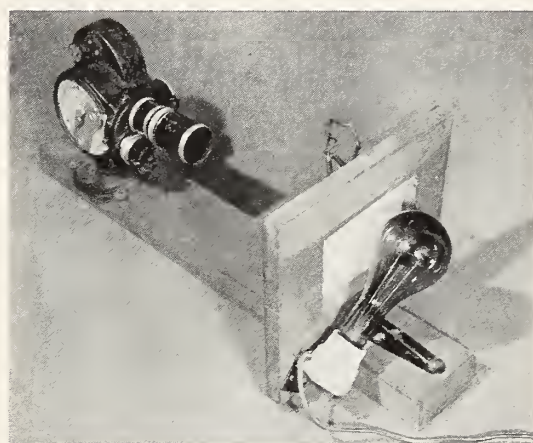


FIG. 2: Simple light source setup is seen from rear. Bulb should be blue glass type for outdoor Kodachrome.



FIG. 3: Contrast negative of black-lettered title copy "burns in" brilliantly on double exposed scene.

A UNIVERSAL TITLER

Use two simple measurements from *your* camera

and this basic titling device will always be centered

LEWIS C. COOK, ACL

A UNIVERSAL titler, as you probably know, is one which (presumably) can be used successfully with any make or model of camera. To create this universality, all such titling designs that I have seen begin with a fixed card area (or easel) at one end and provide at the other a camera mount which is adjustable both horizontally and vertically. These adjustments are supposed to take care of (1) all possible variations in camera design and (2) parallax correction between lens and viewfinder.

BEGIN WITH CAMERA

To my way of thinking, *all* such allegedly universal titlers approach the problem from the wrong end. In direct contrast to them, I submit herewith a basic design which *begins with a fixed camera mount and ends with an adjustable titling easel*. There are involved in its con-

struction two simple variables of dimension. Once these two dimensions have been accurately determined on *your* camera and brought to bear on *your* titler's construction, the finished product will create perfectly centered titles forever. And essentially, you can forget all about parallax!

THE BASIC DESIGN

But let's for the moment consider the basic design itself. Fig. 1 will show you just how simple it can be, both in construction and operation. For the camera mount and slide, I used two lengths of square wood. These were supported at each end by cross strips of the same material, while between the two slide lengths there was left a slot to accept snugly the shaft of a $\frac{1}{4}$ inch machine screw. This screw at its threaded end fits into the tripod socket of the camera, while at its head end it is brought to bear against the under surface of the slide with a washer and thumb nut (see Fig. 2). For use at the opposite (or easel) end of the slide I then prepared—but *did not mount*—a sheet of veneer of suitable size.

This is discussion enough of the titler to give you a general idea of its design. And, except for the diameter of the machine screw (which is determined by the standard tripod socket), you will note that I have refrained from giving *any* dimensions of construction. I have done so purposely. For to give them might be misleading, and to follow them thus far is wholly unimportant.

TWO IMPORTANT DIMENSIONS

The two important dimensions must be determined on *your* camera and then used in building *your* version of this basic design. Referring to the diagram, these dimensions are "X" in the lower sketch and "Z" in the upper one. Let us now see what these symbols stand for.

The dimension X is the vertical distance, arrived at by measurement, between the table (or working) level and the horizontal axis of your taking lens. If, now, we position the titling easel board *with its bottom edge resting on the table level*, it will be seen that a height of 2X will automatically place the board's horizontal axis on the same plane as that of the lens. Thus, at any camera-to-easel distance, the board is *bound to be centered from top to bottom*.

SIDE TO-SIDE CENTERING

But how are we to center from side to side? This problem brings us to the dimension Z. This stands for the horizontal offset, arrived at by measurement, between the center of the camera's tripod socket and the vertical axis of the taking lens. If, now, we mount the camera on the $\frac{1}{4}$ inch machine screw and then position the title board (with relation to the slot in which the screw travels) at a horizontal offset exactly equal to and in the same direction as Z, it will be seen that the board's vertical axis will be in the same plane as that of the lens. Thus, again at any camera-to-easel distance, the board (and therefore

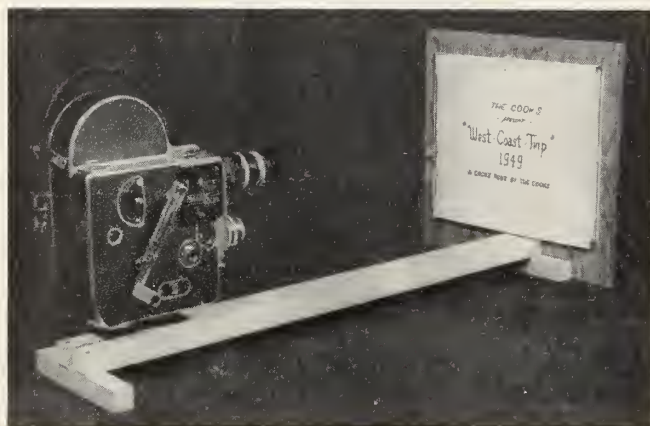


FIG. 1: Basic design of author's universal titler mounts camera on carrier first and then aligns title card easel to fit.

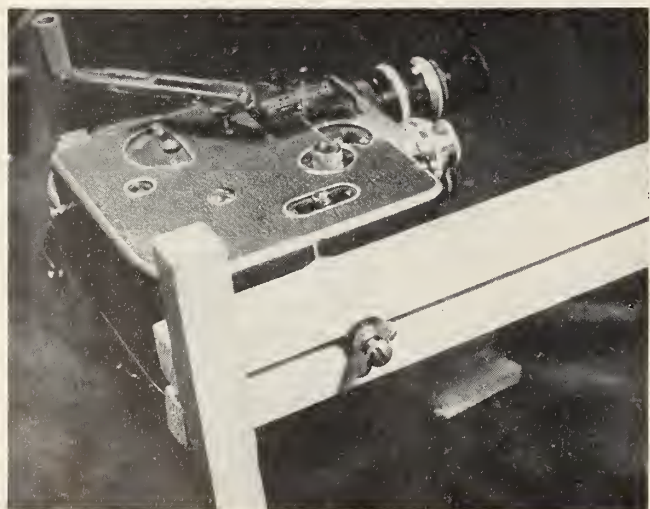


FIG. 2: One quarter inch diameter machine screw fits standard tripod socket of camera to provide for front-to-back movement.

Photographs by Lewis C. Cook, ACL



FIG. 3: Still picture printing frame provides handy holder for title letters. Offset of easel is key to easy title centering.

the title) is *bound to be centered from side to side.*

So much for the theory of the unit's construction. We have determined one positive dimension, which is that the height of the titling board must be exactly *twice* that of the distance X . The exact width of the board is not important, but it should be in a ratio of at least 4 by width to 3 for the height.

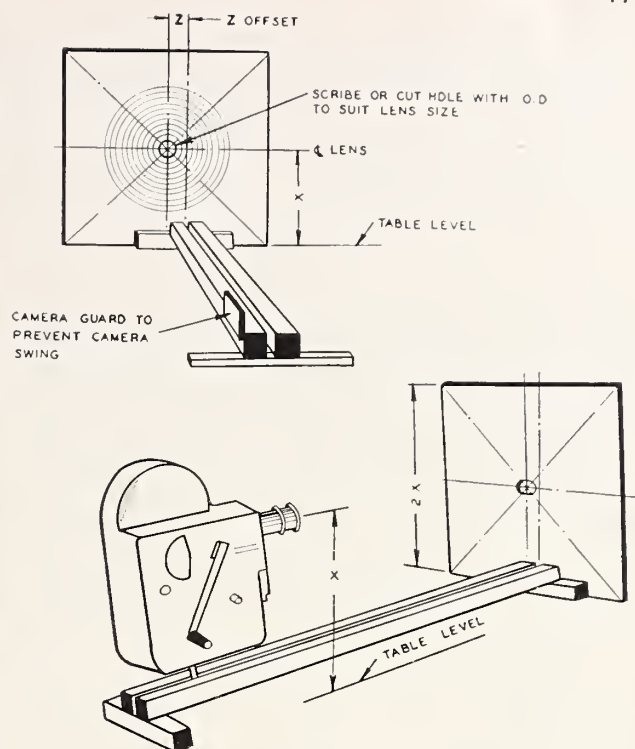
CHECK CENTERING BY TEST

However, we do not need to depend solely on theory to establish the centering of the titling board when it is finally attached at the end of the camera slot. Our theoretical determinations can be checked by actual test. To that end, we should draw first the familiar intersecting lines from the corners of the board determined on. These will, as we know, give us the exact center of the board's surface. Using a compass at this center point, we now inscribe a series of concentric circles with radial increases of, say, $\frac{1}{4}$ inch, or $\frac{1}{2}$ inch in overall diameter.

With these circles as a target, we now advance the camera in its slot until the face of the lens hood is in direct contact with the face of the board. Two matters must now be determined with critical accuracy. These are that the face of the board is exactly flush at all points with the lens hood, and that the overall diameter of the lens hood is exactly centered in the circular target. (Later, for convenience, a hole may be cut here in the board with an overall diameter to fit the lens hood.) The final positioning of the titling board can now be marked with a pencil and, at the same time, the side-to-side positioning of the camera in relation to the carrier slot should be marked out on the carrier.

GUARD AGAINST SIDE SWING

For, in this latter quality will be found the only possibility for error once the titling board has been finally positioned as described above. We stated at the outset of this discussion that the positioning of the camera was a *fixed* one. And so it is, as far as *vertical* movement is concerned. (That the camera may be moved front to back in the slot has no bearing on the present problem.) But, mounted simply on a threaded tripod screw, the camera can easily and imperceptibly swing slightly from side to side. It is essential, therefore, that some form of guard



KEY DIMENSIONS in fitting titler to your camera are " X ," the distance from table level to horizontal lens axis, and " Z ," the distance of offset between tripod screw and lens center.

rail be designed (see upper sketch) against which the camera can be firmly aligned after it is mounted on the tripod screw. The exact design of this safeguard must depend again on the individual camera used.

TITLER IN USE

And now, just a few words about this titling device in use. Naturally, the maximum size of the card you can use will depend on how long you make your camera slide.

Field areas can be determined by reference to suitable charts, but I have found the 7 by 9 inch card (which is covered at 24 inches) handy to work with. It (or any other card) is centered on your titling easel simply by aligning it with the intersecting cross lines. Figs. 3 and 4 will suggest to you other ways of preparing your titles—in this instance with a 5 by 7 inch still picture printing frame. Letters are then double exposed on live scenes.

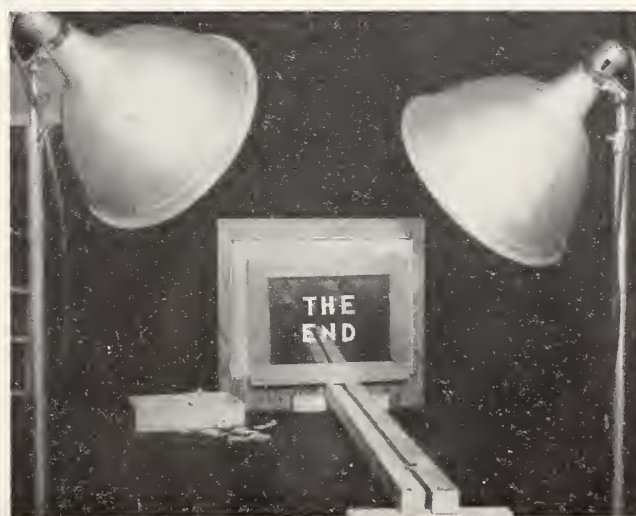


FIG. 4: Dork felt background of printing frame makes ideal mount for title planned for double exposure on live scene.

Lip synchronized sound

Controlled shooting and careful editing can create

lip-sync sound, says this young experimenter

LAWRENCE R. BUNKER, ACL

THERE has been a good deal written in this magazine on various methods of synchronizing background music and/or narrative commentary with one's amateur films. We have read about starting procedures, recording procedures and playback procedures—using, at the author's choice—magnetic wire, tape or disc instruments.

To me, at least, all of this has been of the greatest interest. But I have noted with disappointment that efforts at exact synchronization have, in each instance, stopped short of the so-called "live speech" or lip-synchrony level. Perhaps my predecessors in this field have been more critical than I as to what constitutes satisfactory sound of this type. Perhaps I have been more impatient than they to experiment.

Basically our system of creating lip synchronized sound consists of matching a continuously recorded sound track (disc, wire or tape) with a regularly intermittent recording of the picture track.

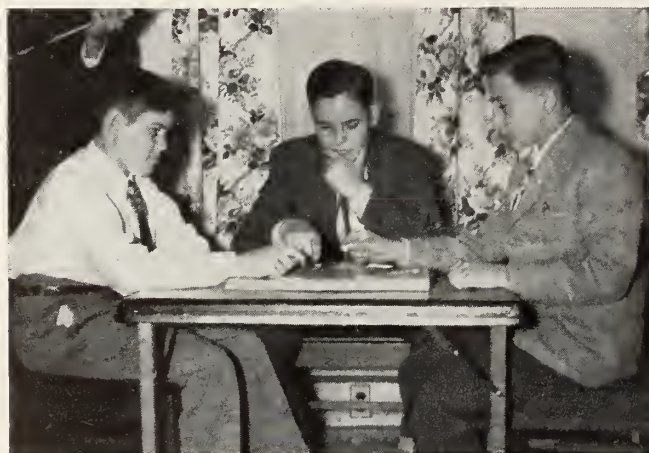


FIG. 2: Fill-in scenes not related to live sound can be varied in viewpoint, but must total fifteen seconds in length.



FIG. 3: Live sound fill-in shots are rehearsed for timing against playback and then faked in lip movements and at piano.

FIG. 1: Timing disc recorder for ten second run before filming begins is recommended starting procedure for disc sound.



FIFTEEN-SECOND SPACES

To translate this general definition into specific terms, here's what we do. After suitable initial preparations (to be described later), we start our disc recorder and run it straight through, cutting a two minute recording of, say, a friend's song with piano accompaniment. While this continuous recording is being made, we alternate at the camera fifteen second periods of picture taking of the action with fifteen second periods of rewinding the spring motor.

This system, obviously, leaves holes in the picture track. But they are regularly spaced holes and they are of a known and regular duration. It is not too difficult a trick, therefore, to double back and fill them in with fifteen-second picture sections. These may or may not be made in rehearsed synchrony with a playback of the sound—depending on the actions pictured. Let's now examine in detail how this system is put into operation.

INITIAL PREPARATIONS

The first thing is to decide how long a film you intend to make. If it is to be a short musical or comedy skit of about two or three minutes, the whole job can be done in one piece. However, if it is to be a full reel or two, the production will have to be made in sections. The length of these sections will depend on the running time of the film you are using—roll or magazine. It also should be kept in mind that the [Continued on page 196]



FIG. 4: Exact measurement of each take in editing (6 feet of 16mm. or 3 feet of 8) insures maintenance of sound synchrony.

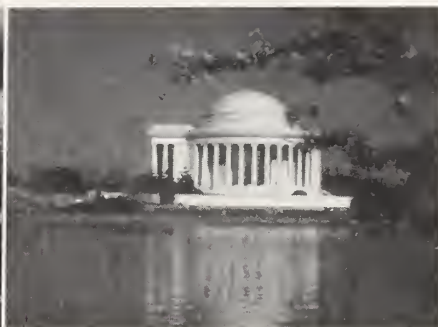
F I N E F R A M E S



A TELLING TWO-SHOT aids this husband and wife exchange from *Mexican Malarkey*, a Ten Best winner by Cal Duncan, ACL, of Lee's Summit, Mo.



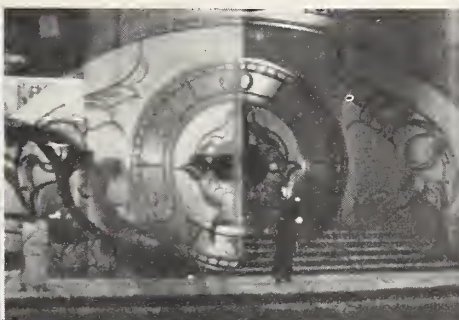
A PLEASING PATTERN of softly curving movement marks this closeup from *Friendly Relations*, filmed by George Mesaros, FACL, of Long Beach, N. Y.



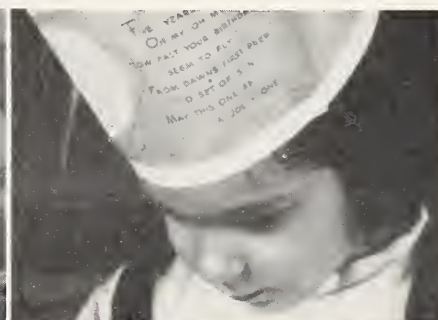
CONTRAST and composition join happily in this peaceful long shot from *Washington, City of Stately Beauty*, by Clarence W. Lahde, of the capital.



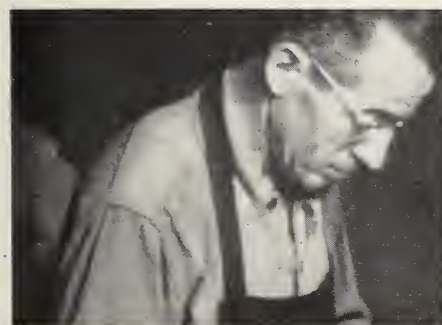
CROSS LIGHTING creates sparkle in this lively near shot of skiers from *Adirondack Hickories*, produced by H. C. Anderson, from Schenectady, N. Y.



DOUBLE EXPOSURE of a clock face over the main scene creates effect of tension in opening of *Why Should I Fear Cancer?*, by Bergen County club.



HOLIDAY HIGH-JINKS is the keynote of this charming closeup from *Happy Birthday*, a family film produced by Charles Benjamin, ACL, of Brooklyn.



MAN AT WORK might be the caption for this stimulating study from *Old Sturbridge Village* (pg. 171) by J. L. Watson, ACL, of Worcester, Mass.



EVEN LIGHTING and an effective camera angle combine to make this medium shot for *Occupation Housewife*, by Herman Dow, ACL, Bristol, Conn.



SIMPLE SETTING is used to advantage with natural action in a scene from *A Scout's Camp Diary*, by Eugene Carl, jr., ACL, of Allentown, Pennsylvania.

Cine Chat



With spring at hand and the big outdoor filming season getting under way, a good many newcomers will soon be joining in the fun of movie making. Some of them—friends of yours—

are certain to turn to you for help in getting started. That's why this month's

Cine-Chat is a brush-up course on Kodak's line-up of movie cameras and projectors—to help you to help them make the selections best suited to their needs. And, by the way, if your own movie ambitions are beginning to outrun the capacity of your present equipment, better cast an eye in your own behalf... and then see your Kodak dealer.

CINE-KODAK RELIANT CAMERA

Now, a choice of lens speed and range with Kodak's popular new 8mm. Cine-Kodak Reliant Camera. You can buy it with either of two fine Kodak Cine Ektanon Lenses.

The *f/2.7* model is just the ticket for movie newcomers. The lens never requires focusing adjustment—it's prefocused, set at the factory to capture all subjects at all average distances, sharp and clear. And it's fast enough even for difficult picture situations.

The *f/1.9* model is the choice, however, for those who demand *extra* speed... *extra* close-up range. Its twice-as-fast lens focuses sharply at distances from infinity right down to 12 inches from the film plane.

With either model, you get sprocketless loading—the system that combines quick, handy loading with the economy of full-color or black-and-white film in 8mm. rolls.



DETAILS about Cine-Kodak Reliant Camera

SIZE AND WEIGHT:

5½ x 4¾ x 2 inches. 32 ounces.

CONSTRUCTION:

Die-cast aluminum; gray, hammered-metal finish; fittings of brushed chrome and aluminum.

LOADING:

Sprocketless loading with 25-foot rolls of 8mm. film.

STANDARD LENS:

Kodak Cine Ektanon 13mm. *f/2.7* fixed-focus Lens or Kodak Cine Ektanon 13mm. *f/1.9* focusing Lens.

DEPTH OF FIELD:

Infinity to 4 ft. 3 in. with *f/2.7* lens at *f/8*. Range of focus: 12 inches to infinity with *f/1.9* lens.

SPEEDS:

Continuous range, with calibrations at 16, 24, 32, and 48 frames per second.

VIEW FINDER:

Enclosed, eye-level. Parallax-correction indicators. Field of accessory 38mm. telephoto lens shown.

ACCESSORY LENSES:

No adapter required for Kodak Cine Ektanon 13mm. *f/2.7*, 13mm. *f/1.9*, and 38mm. *f/2.8* Lenses.

PRICES:

Cine-Kodak Reliant Camera, 8mm. with *f/2.7* lens, \$79; with *f/1.9* lens, \$97.50. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK MAGAZINE 8 CAMERA

The basic camera, with its fine, focusing *f/1.9* Ektanon Lens, provides about all the range you'll ever want in 8mm. movie making. But if more is needed—it's at your finger tips through Kodak-made accessories. One, the Focusing Finder, makes possible exact, *through-the-lens* field determination and leads the way to movie making with such precision accessories as the Cine-Kodak Lens Extension Tube Outfit and Porta Lenses.

With the Magazine 8, you simply open the camera, drop in the magazine of film, and close the cover... you're set to shoot! *It's the handiest, quickest method of loading ever devised.*

DETAILS about Cine-Kodak Magazine 8 Camera

SIZE AND WEIGHT:

5½ x 4½ x 2 inches. 39 ounces.

CONSTRUCTION:

Die-cast aluminum, finished in black Kodadur; fittings of brushed chrome and aluminum.

LOADING:

3-second slip-in loading with 25-foot magazines.

STANDARD LENS:

Kodak Cine Ektanon 13mm. *f/1.9* focusing Lens.

RANGE OF FOCUS:

24 inches to infinity.

SPEEDS: 16, 24, 32, and 64 frames per second.

VIEW FINDER:

Enclosed, eye-level, adjustable for all recommended accessory lenses. Parallax-correction indicators. (Takes accessory Focusing Finder.)

ACCESSORY LENSES:

No adapter required for Kodak Cine Ektanon 9mm. *f/2.7* wide-angle Lens or Kodak Cine Ektar 25mm. *f/1.9* Lens in bayonet mount. Accepts choice of telephotos ranging from 25mm. to 63mm. by means of Type M Adapter.

PRICES:

Camera, \$147.50. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK MAGAZINE 16 CAMERA

Here's the 16mm. counterpart of the Magazine 8. Its larger film size makes possible bigger screenings. You can show Magazine 16 movies in auditoriums as well as at home... on screens up to 10 or 12 feet in width.

Cine-Kodak Magazine 16 Camera has another big feature—its absolute top-quality standard lens. Supplied with the camera is the Kodak Cine Ektar 25mm. *f/1.9* Lens, a member of Kodak's superb series of lenses that are the finest ever made for 16mm. cameras.

DETAILS about Cine-Kodak Magazine 16 Camera

SIZE AND WEIGHT:

6¼ x 4¾ x 2 inches. 43 ounces.

CONSTRUCTION:

Die-cast aluminum, finished in black Kodadur; fittings of brushed chrome.

LOADING:

3-second slip-in loading with 50-foot magazines of 16mm. film.

STANDARD LENS:

Kodak Cine Ektar 25mm. *f/1.9* focusing Lens.

RANGE OF FOCUS:

12 inches to infinity.

SPEEDS: 16, 24, and 64 frames per second.

VIEW FINDER:

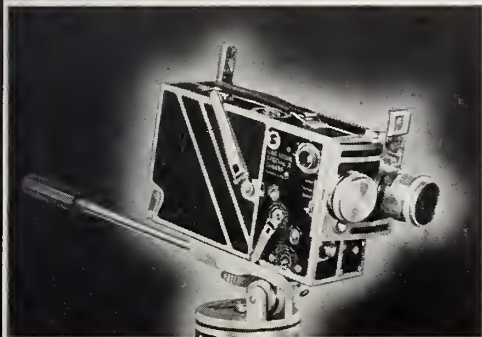
Eye-level, adjustable for all recommended accessory lenses. Parallax-correction indicators. (Takes accessory Focusing Finder.)

ACCESSORY LENSES:

Accepts wide-angle lenses and telephotos ranging from 40mm. to 152mm. by means of Type M Adapter.

PRICES:

Camera, \$175. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK SPECIAL II CAMERA

It's the camera that makes special effects possible without optical printing... through controls that are part of the camera itself! Every control... every device you'll need—to film such cinematic effects as fades, dissolves, mask shots, animated movies, photomontages, and others—is integral with the basic camera.

Yet, the truly amazing scope of the basic model is only part of the story, for the Special II is readily adaptable to scores of accessories of Kodak and other manufacture—some for all-round movie making... others to equip the camera for highly specialized needs.

Small wonder that the Cine-Kodak Special II Camera—outstanding in every field served by motion pictures—is the camera standard of precision 16mm. cinematography.

DETAILS about Cine-Kodak Special II Camera

SIZE AND WEIGHT:

9½ x 5 x 3¼ inches. 9¼ pounds (with 100-foot Film Chamber).

CONSTRUCTION:

Die-cast aluminum, with natural finish highlights and Kodakur inserts; brightwork of stainless steel and heavy chrome plate.

LOADING:

Takes either 100-foot or 200-foot rolls of 16mm. film, depending on Film Chamber selected.

STANDARD LENS:

Kodak Cine Ektar 25mm. f/1.9 Lens or Kodak Cine Ektar 25mm. f/1.4 Lens.

RANGE OF FOCUS:

12 inches to infinity (either lens).

SPEEDS:

Continuous, with calibrations at 8, 16, 24, 32, and 64 frames per second.

VIEW FINDERS:

Reflex (through-the-lens) finder. Eye-level system with interchangeable front finders for each recommended lens; peepsight adjustable for parallax. (Auxiliary systems available for both finders.)

SPECIAL CONTROLS:

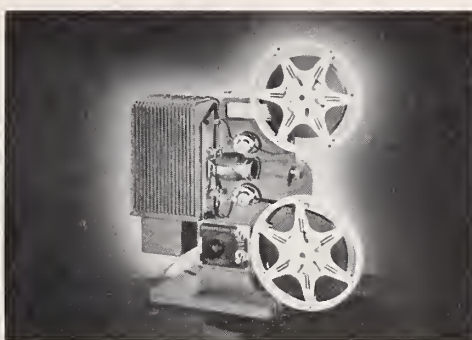
Single-frame release. Eight- and one-frame cranking shafts. Adjustable-opening shutter. Frame counter. Footage meters on camera and Film Chambers. Mask slot (set of masks supplied). Owner's name plate. Complete system of safety controls.

ACCESSORY LENSES:

Two-lens turret has built-in adapters to accept, without interference, standard and wide-angle lenses, and telephotos ranging from 40mm. to 152mm.

PRICES:

Camera, complete, from \$898.50. (The Special II can be acquired in any of four models—with either f/1.9 or f/1.4 Kodak Cine Ektar Lens... and with either a 100- or 200-foot Film Chamber.) Carrying Cases from \$57.50.



KODASCOPE EIGHT-33 PROJECTOR

Compact and lightweight—easy to handle and simple to use—the Eight-33 is a thoroughly adequate little projector for personal movie screenings. Its f/2 Lumenized lens and 500-watt lamp produce plenty of brilliance for home shows... make possible bright, sharp, 3-foot-wide screenings at average projection distance.

Best of all, there's a wonderful new low price on the already world-popular Eight-33. Just \$65 takes it, complete! It's more than ever the biggest buy in the field!

DETAILS about Kodascope Eight-33 Projector

HEIGHT AND WEIGHT:

9¾ inches. 8 pounds.

CONSTRUCTION:

Die-cast aluminum; gray wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:

200 feet (15-minute shows).

STANDARD LENS AND LAMP:

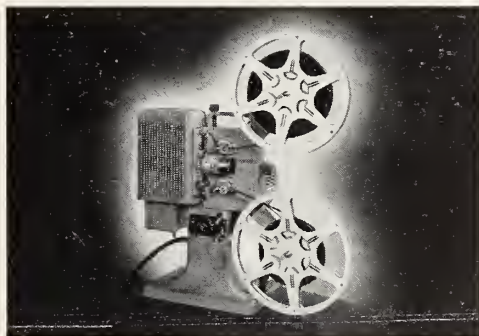
1-inch f/2 Lumenized lens. 500-watt lamp.

ACCESSORY LAMPS:

300, 400 watts.

PRICES:

Projector, \$65. Carrying Case, \$11.



KODASCOPE EIGHT-71 PROJECTOR

It's Kodak's finest "Eight"—a projector that's way ahead in optical excellence. Its superfast f/1.6 Lumenized lens teams with a powerful 750-watt lamp to provide big, brilliant, in-the-home movies. And if extra light is needed—for even larger movies at home or for clubroom showings—the Eight-71 takes a 1000-watt accessory lamp for unsurpassed on-the-screen illumination!

Superb optics head a long list of outstanding features—but there's none you'll appreciate more than its cool, quiet operation. Eight-71's super-efficient motor and cooling system keep the projector performing beautifully... comfortably cool... even after hours of operation with a 1000-watt lamp.

It's truly a luxury projector in everything but price!

DETAILS about Kodascope Eight-71 Projector

HEIGHT AND WEIGHT:

12½ inches. 9¾ pounds.

CONSTRUCTION:

Die-cast aluminum; wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:

400 feet (30-minute shows).

STANDARD LENS AND LAMP:

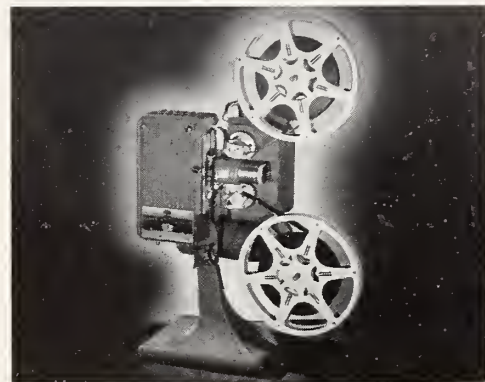
1-inch f/1.6 Lumenized lens. 750-watt lamp.

ACCESSORY LAMPS:

300, 400, 500, and 1000 watts.

PRICES:

Projector, \$97.50. Carrying Case, \$18.50.



KODASCOPE SIXTEEN-10 PROJECTOR

Here's a projector that lets you take full advantage of the wide versatility of 16mm. film. Its splendid standard lens-lamp combination—a 2-inch f/1.6 Lumenized lens and 750-watt lamp—is just right for home shows... average projection distances. But for unusual "throws," the Sixteen-10 takes any of four accessory lamps, up to 1000 watts... any of four accessory lenses, focal lengths from 1 to 4 inches.

Wherever the show, in cramped quarters or in spacious auditoriums, your movies are always bright... always right for the size and seating of your audience.

That's what Sixteen-10 users happily call "tailor-made projection!"

DETAILS about Kodascope Sixteen-10 Projector

HEIGHT AND WEIGHT:

16½ inches. 11½ pounds.

CONSTRUCTION:

Die-cast aluminum; gray wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:

400 feet (15-minute shows).

STANDARD LENS AND LAMP:

2-inch f/1.6 Lumenized lens. 750-watt lamp.

ACCESSORY LAMPS:

300, 400, 500, and 1000 watts.

ACCESSORY LENSES:

1-inch f/2.5, 1½-inch f/2.5, 3-inch f/2, and 4-inch f/2.5.

PRICES:

Projector, \$135. Carrying Case, \$16.50.

All prices include Federal Tax where applicable.

Eastman Kodak Company
Rochester 4, N. Y.

Kodak
TRADE-MARK



NATIONAL WAR MEMORIAL of Canada, a heroic sculptural group dominating Plaza Square, is a morning shot. The Chateau Laurier is in the background.



THE RIDEAU CANAL, built for war but now used for pleasure boating, may be filmed on Driveway tour. Bridge in background links provinces of Ontario and Quebec, the cities of Ottawa and Hull.



ODD OCTAGONAL spire of Library of Parliament can be filmed with your telephoto lens from Peace Tower (see upper right) in Parliament group.

Welcome to Ottawa

FRANCES OAKES BALDWIN

OTTAWA, the capital of Canada, city of foreign embassies and headquarters of the red coated Mounties, extends a welcome to all amateur movie makers. To enter Canada you will need no passport and there will be no customs duties charged on cameras and film carried for your own use. But do carry some proof of your U. S. citizenship to show on your way home.

BEGIN WITH PARLIAMENT

As for your filming, the title of your first sequence might well be *In Ottawa, Canada's capital, the dignity of the past is a background for modern progress*. Start your film with the Parliament buildings on Parliament Hill. You'll have no trouble finding them. The long finger of the Peace Tower, rising 293 feet in the air, dominates all Ottawa. You'll want a long shot of the beautiful gray stone building; then, perhaps a medium shot showing the red coated Mounties on guard at the entrance. They'll be glad to cooperate with you so that you get a good shot. Finally, it will be most effective to follow with closeups of the beautifully carved coats of arms of Canada's ten provinces. Incised into the upsweeping stone of a great Gothic arch, they should be pictured with your telephoto and not by panning. The Parliament scenes may be taken in either morning or afternoon light, as can the Wellington Street scenes which come next.

WEST ALONG WELLINGTON

Leaving Parliament Hill by the Wellington Street entrance, walk west along Wellington to Metcalfe. Here you'll want a shot of the American Embassy, with the Stars and Stripes flying. Take it from across the street.

Just past Bank and Wellington, there's the beautiful modern Bank of Canada building. Almost across from the bank is the towering Justice building, headquarters of the famous Royal Canadian Mounted Police. Beside the Justice building is another clean lined modern structure—the new Supreme Court building. Still going down Wellington, you'll want a medium shot of St. Andrew's Presbyterian church at Kent Street. The first stone church in Ottawa, it was built by the Royal Engineers in 1829.

AT PLAZA SQUARE

Now, take an eastbound H car and go back along Wellington until you reach the Plaza square. You'll want a couple of shots of Canada's National War Memorial in the center of the square. Because of shadows, this is strictly a morning shot, so let's hope you started early. In May, the whole area around the monument is covered with crocuses—and there are lots of pretty girls around to look at the flowers for the camera. From the square, or across the street in front of the Union Station, you can get a good shot of the green gabled, gray stone Chateau Laurier.

Photographs by National Film Board of Canada



OTTAWA FROM AIR (above) shows dramatic mingling of past and present in city's public buildings. Flights are available at three dollars.

PARLIAMENT HILL (right), marked by the noble shaft of Peace Tower, is first stop in Ottawa film. Cover shot shows detail of Gothic arch.

OTTAWA'S OLDER SECTIONS

Then cross the street and walk down past the Chateau two blocks and turn left on Sussex Street. Sussex is the oldest street of Ottawa's lower town, and you might want a shot or two of the old stone buildings at Sussex and George. They have survived since the days when Ottawa was a small lumber town.

Take an R car going down Sussex. You'll want a wide angle long shot of the English Gothic Roman Catholic Basilica at Sussex and St. Patrick. Just past the Basilica, on the left, is the ponderous Public Archives of Canada, official sanctuary for Canadian historical documents. Next to the Archives is the Royal Mint of Canada, where our money is coined. If you're lucky, you may get a shot as a car comes up and the heavy gate is opened for it. Otherwise, the guards might do a bit of pantomiming for you.

SCENES ALONG SUSSEX

Farther along Sussex, across the short bridge to Green Island, is the Federal Bureau of Statistics. Better skip the Bureau and walk left past the buildings to the tip of the island. There you'll get a good picture of the Rideau Falls, formed where the Rideau River empties into the Ottawa. Rideau means curtain, for to the French *voyageurs* the falls seemed a curtain of falling water.

Back on Sussex, at No. 42, is the French Embassy—a masterpiece of modern architecture. On the lawn is a pool and some modern sculpture. You'll want a long shot from the right side of the street and perhaps a medium closeup from the left. Next, at 24 Sussex, you'll find the home of the Canadian Prime Minister, the Rt. Hon. Louis St. Laurent. You'll be able to get some good footage here. No high walls for the P.M.—the stone fence around his residence is only three feet high.

History, human interest and the
headquarters of the Mounties
beckon the movie maker to Canada's capital



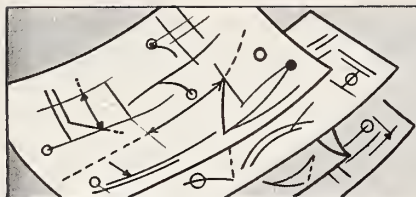
TOUR OF ROCKCLIFFE PARK

Get up early for sequence No. 2. It's to be filmed in Rockcliffe Park and should be morning stuff. Your lead title for the second main sequence might be *Rockcliffe—home of the wealthy and playground of the people.*

Rockcliffe is about ten minutes from Ottawa by motor car or twenty five minutes by street car (take a car marked Rockcliffe from the Plaza square). Here are the homes of Ottawa's wealthy citizens and visitors, and here also are acres of pleasant lawns and woodland laid out as a public park. From the Rockcliffe lookout, you can shoot back into the park for scenes of an 'ordinary family picnic—with the residence of the American ambassador in the background. From the river side of the lookout a wide angle lens will record the Laurentian mountains on the horizon and the confluence of the Gatineau and Ottawa rivers. [Continued on page 196]



TAKING A TRIP on Rideau Canal, seen here before Confederation Park and the Parliament Hill buildings, will add movement to your movie.



The Clinic



PAPER PUNCH, used to mark scenes for trimming or cutting, is recommended editing aid.

EDITING WITH A PUNCH

Granted that a motion viewer, especially one with a marking punch, is a boon to easy and accurate editing, you need not despair if your kit doesn't afford one. I have, over the years, edited 18,000 feet of football coaching films and surgical studies, where perfect timing of the film cuts is essential. I have done it all with a projector, a splicer and a *paper punch*.

Purchase one which makes a round hole of as large a diameter as will fit between the perforations of the film size you use. Thread up the projector, start screening and, when you spot a scene you wish to mark for trimming or deletion, stop the projector promptly. You will soon develop a sense of timing on this operation which will leave the beginning or the end of the scene to be marked just beyond the lower sprocket.

Now punch the footage. I use one punched hole to mark the beginning of the scene, two to mark its end. With the holes in the frames only, this footage can still be run back and forth on the projector, if necessary. Later, on the rewinds, the punch marks give you easily found indicators of the scenes to cut.

STANLEY R. BALDERSON, ACL
Richmond, Va.

LENS INSULATION

Since the publication in March *MOVIE MAKERS* of my article, *Try Super-Telephotos*, I have had mounted a 12½ inch f/5.6 Cooke Telekinic

for use on my Cine Special. The mount used was comprised of three sections of other lens mounts, put together by a friend of mine who is an expert gunsmith. Part of the lens barrel was insulated against stray light perfectly, but there were three sections that we painted with matte black paint.

Either the paint we used was not good enough for the job, or paint itself is not the answer to this kind of lens insulation. Even on looking through the lens from the camera end toward a bright light, the lens barrel resembled the rifling in a gun barrel. In use, our improvised lens barrel imparted a light bluish cast to all pictures, and seemed as well to give a soft focus effect.

To correct this I used short lengths of black velvet ribbon glued to the inner surfaces of the barrel. We used a fish glue, but I cannot say whether any other kind would work as well. The lens adapter and a short length of the barrel required ½ inch ribbon. Two inch ribbon was used in the largest section of the mount. Movies made after *this* insulation were perfect in every quality, even at a distance of one quarter of a mile. The black velvet sure did the trick.

IRVIN L. OAKES
Urbana, Ohio.

MIXING SOUND

The ability of any magnetic recorder to erase whatever mistakes are made (and there are plenty!) in amateur sound recording makes possible a good deal more experimenting, cutting and fitting than was economically reasonable on disc.

My system is to borrow a second recorder from a friend. With the projector running for timing, I then re-

cord on one wire (from selected discs) my music and sound effects, if any. When a playback of this has been approved, I then run through the film with both recorders going. Wire No. 1 is on playback for the music, while wire No. 2 is recording the narrative as I speak it into a microphone. To pick up the music between speeches, I simply move the mike toward the speaker of No. 1. To fade it to background volume, I move the mike away and into speaking position.

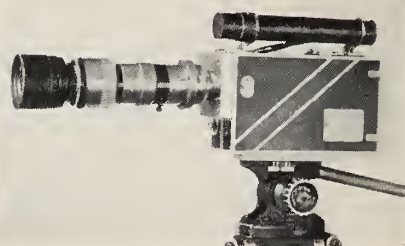
NEAL DU BREY, ACL
Durban, South Africa

TIN CAN MATTE BOX

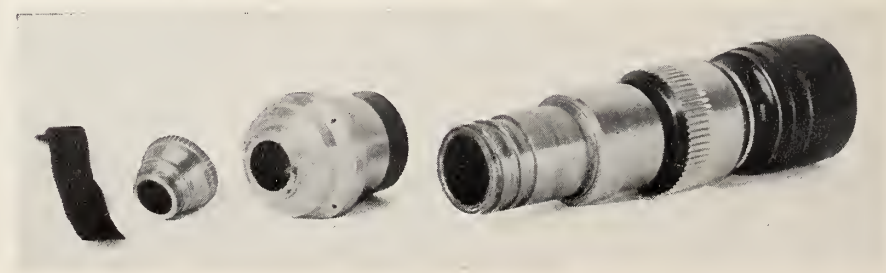
A lightweight sunshade, matte box and filter holder may be made easily from the top of a talcum powder can or any other such unit which tapers at the top to a tubular construction and spreads out at the shoulders to the full dimensions of the can. Generally the upper part of the can is separate from the bottom section and may be removed without cutting.

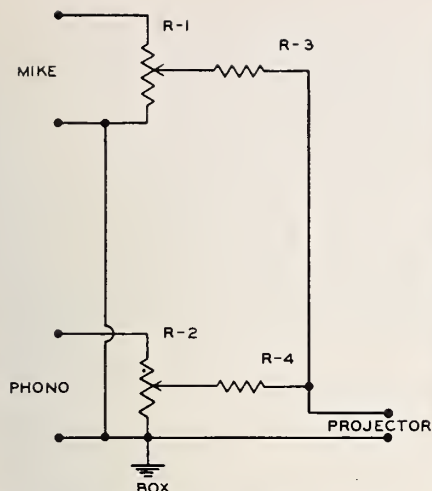
Select a top on which the tubular spout will fit the lens barrel after being lined with rubber, felt or a strip of chamois. At the shoulder end of the top, cut a slot of suitable width to accept your filters or masking mattes. Now finish it off by painting all interior surfaces with a flat black paint.

I. E. MILLER, ACL
Benton, Ill.

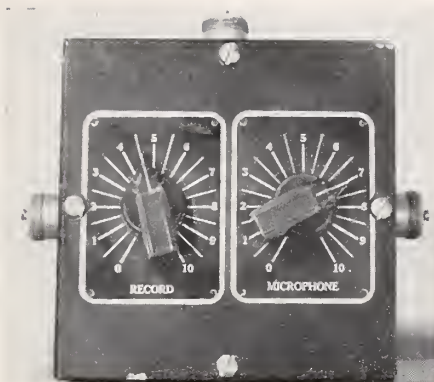


BLACK VELVET, in ribbon form, was used by Irvin Oakes to insulate tele lens interior.

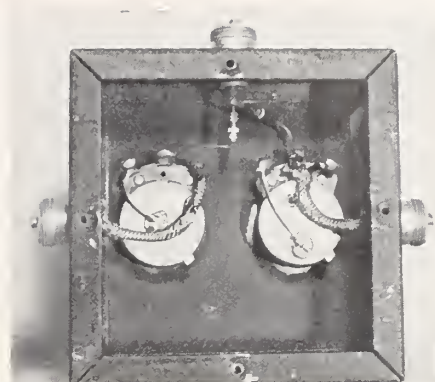




WIRING PLAN for sound mixing box is diagrammed above. Your radio repair man can supply parts and do wiring.



CONTROL PANELS for music and microphone provide separate monitoring of volumes.



REAR VIEW shows potentiometers, projector output (top) and two inputs (side).

A simple sound control

Here's an easy-to-make mixing box
for music and narrative volume levels

AL MORTON, FACL

THE average movie maker is an inveterate gadgeteer. Deep down, I believe many of us get as much pleasure out of designing and building a gadget as we do out of using it after it is built. However, once in a while you will come up with a device that is really worth while, one which pays off in dividends of faithful service on the job it was designed to do. Such a gadget, in my book, is the "Magic Mixing Box."

TWO OUTPUTS—ONE IN

Here's how it came about. Like many amateurs, I use a dual turntable to supply musical background to my films. This was true even during the years I worked in the 8mm. size. With the change to 16mm. and the possibilities of large-audience screenings, the dual turntables became an even more important part of my equipment. And so I kept the turntable unit proper. However, since my new sound projector had a built-in amplifier system, I sold the separate amplifier formerly used with the turntables. Now, I thought, I can simply plug into the projector.

And so I could. But unfortunately, most sound projectors possess only one amplifier input, and mine was

no exception. I could either plug in a microphone and talk along with the picture, or I could plug in the dual turntable for background music. I could use either one I wished, but not both of them at the same time.

MIXING BEFORE INPUT

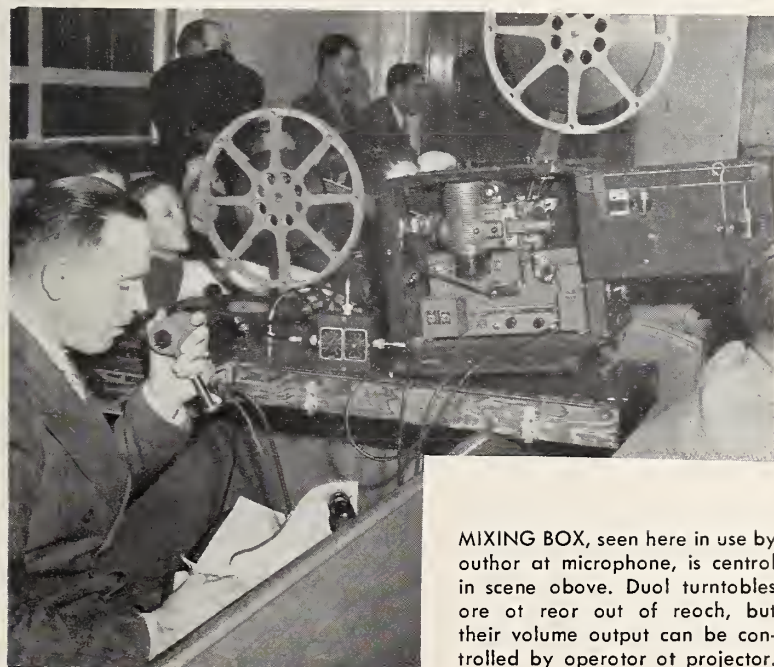
The obvious answer was to feed both music and microphone into the same input at the same time. But this wouldn't work either, because of the great difference between the outputs of the microphone and the crystal pickups on the dual turntables. If the volume was turned high enough for the microphone, it was too high for the turntables and vice versa. I put the problem up to the manufacturers of the projector. They informed me that they did market some kind of a "Y" cord, but that it was temporarily out of manufacture because of the war.

Next I talked it over with a radio friend of mine and asked him why I couldn't make a "Y" cord. He countered with the same problem of the difference in outputs. Then I countered with "Why couldn't the outputs be controlled separately before they entered the 'Y'?" And he readily admitted that they could be. So I got him to sell me some parts and to diagram how they should be hooked up.

That man was William Roberg, of Salt Lake City, and it is to him that I am indebted for the accompanying diagram. I don't think to this day that he has ever seen the mixing box which he helped me to evolve. To say merely that it has worked satisfactorily would be a gross understatement. It has been the secret to success in all my music-and-narrative screenings. Small in size and light in weight, it's amazingly simple in construction. And here's how you can add it to your own sound equipment.

[Continued on page 191]

Photographs by Al Morton, FACL



MIXING BOX, seen here in use by author at microphone, is control in scene above. Dual turntables are at rear out of reach, but their volume output can be controlled by operator of projector.

News of the Industry

Up to the minute reports on new products and services in the movie field

Info center Plans have been announced by the Eastman Kodak Company for the opening of a photographic information center and exhibit on the east balcony of Grand Central Terminal in New York City. It is expected that the center will be opened to the public sometime in May.

The center will probably include a staffed information area, examples of color and black and white photography, a model darkroom and various displays of photographic products.

ACL members will find League headquarters just around the corner from the contemplated exhibit, in the Graybar Building, 420 Lexington Avenue.

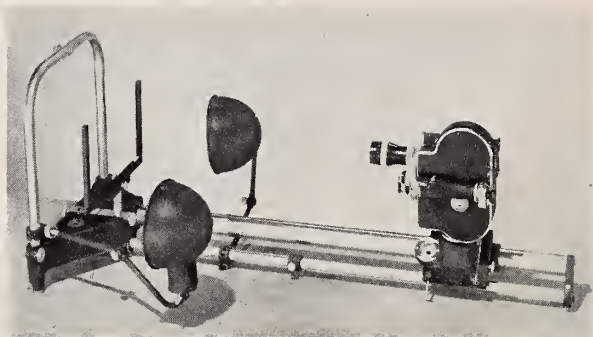
IncroLens A wide angle lens assembly that attaches to all 8mm. and 16mm. projectors and is designed to produce a full 30 by 40 inch image at 12 feet is being marketed by the Ednalite Optical Company. Known as the IncroLens, the item is priced at \$8.50 for 8mm., \$11.75 for 16mm. Adapters are \$1.00 and \$1.25.

DeJur case Featuring an expansion compartment adjustable to fit most movie cameras and a zippered compartment in the top for filters, extra lenses and other small gadgets, DeJur's new Camera-Gadget case measures 9 by 7 by 4 inches. It is constructed of heavy top-grain cowhide finished in a light suntan color. The case, which sells for \$20.00, federal tax included, will double nicely as a wo-



SELLING for \$20.00, tax included, DeJur's handsome new case can double in brass as a camera holder or as over-the-shoulder bag.

HERE used horizontally as a titler, the Paillard-Bolex titler and optical bench may also be used vertically.



man's over-the-shoulder bag. It is manufactured by DeJur Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y.

Titler The basic new Paillard-Bolex cine titler and optical bench, said to be the first to offer such versatility of operation with all movie and still cameras, may be used in either horizontal or vertical position. Twin lamps are adjustable in an almost unlimited range of positions, with a maximum separation and extension of over 5 feet.

The basic titler and bench, priced at \$124.50, is designed to accept many Bolex titling accessories, which will be announced at a later date. It is distributed by Paillard Products, Inc., 265 Madison Avenue, New York City.

Initials Chrome initials for carrying cases and other items of movie equipment have been introduced by the PermaLetter Sales Company, 51 Summit Avenue, Park Ridge, Ill. The initials are 1/4 inch high, 1/2 inch long, backed by a permanent adhesive. Sets, including 3 initials, activating solution and instructions, cost \$1.00. Full details may be had by writing the manufacturer.

Speed chart A chart listing the ASA and Weston speeds of all popular black and white and color films, together with the exposure factors for the six most widely used filters, is offered free on request by Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn, N. Y.

New Bolex L-8 The latest model of the well known Bolex L-8 8mm. motion picture camera is equipped with a Kern-Paillard 1/2 inch Yvar f/2.8 fixed focus lens and retails for \$99.50, including federal tax. The camera features speeds of 12, 16, 24 and 32 frames per second.

Built in Switzerland, the new L-8 takes daylight loading 25 foot spools. Its viewfinder gives exact picture area, and a warning black arrow appears in the viewfinder as the film nears its end. A fully protected pressure plate holds the film both vertically and horizontally against movement. The governor-controlled spring motor, which cannot be

overwound, handles 7 feet of film in one winding.

The Bolex L-8 is distributed by Paillard Products, Inc., 265 Madison Avenue, New York 16, N. Y.

Royalty tripods Ranging in price from \$10.95 to \$24.95, five tripods constitute the new Royalty line of the Radiant Specialty Corporation, an affiliate of Radiant Manufacturing Corporation. Four of the models include a newly designed pan-head.

1950 catalog An 84 page catalog of 16mm. sound films, including a Monogram Pictures program consisting of 75 features, is available on request from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y.

Repriscope The Kilfitt Reflex Prism Scope has been renamed by its importer, Peerless Camera Stores, and is now to be called the Kilfitt Repriscope. Regardless of name, the item is an eye level viewing instrument that adds reflex features to Leica and Contax 35mm. cameras. A gunstock attachment is now available for telephoto shooting with the Repriscope. Full details may be had from Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y.

Super Proval Now standard equipment on all new Bell & Howell projectors is the Super Proval five-element projection lens. The lens will be available as an accessory for Bell & Howell projectors now in the field.

The Super Proval is said to contain a new "field corrector" element and to



BELL & HOWELL'S Super Proval projection lens is now standard equipment on all new Bell & Howell projectors. The lens features five element construction.

hold to an accuracy of within five wavelengths of light, or about 55/1,000,000 of an inch. Full information on the lens may be had by writing the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Keystone appoints Al Gudeman of Minneapolis, Minn., has been appointed representative for Keystone Manufacturing Company in Minnesota and the surrounding states. Mr. Gudeman was formerly with Service Photo.

Paillard names Thomas H. Ellwell, formerly advertising manager of E. Leitz, Inc., and editor of *Leica Photography*, has been appointed advertising and sales promotion manager of the Bolex Division of Paillard Products, Inc., 265 Madison Avenue, New York City. Paillard Products is the sole importer from Switzerland of Bolex movie cameras, Kern lenses and Hermes typewriters.

Filter leaflet A new leaflet, *Filter Data for Kodak Color Films*, is available from Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. The leaflet is punched to fit the Kodak Photographic Notebook.

Bolex M-8 A series of innovations is incorporated in the new Paillard-Bolex M-8 projector, which enters the 8mm. market early in May at a price of \$167.25. The chief new developments are: (1) an automatic loop former that insures ample looping; (2) automatic coupling of projector to any standard house lamp, so that when projector is on, room illumination is off—and vice versa; (3) easy access to lamp, which may be

swung out of the lamphouse at a twist of a button; (4) three base controls for assuring centering of projector, and (5) a gate that can be opened and cleaned while the film is running.

The M-8 projector also features a 20mm. (instead of the usual 25mm.) *f*/1.6 Kern-Paillard projection lens, which permits a larger than normal image within the restricted distances usually available in home projection. The M-8 is distributed by Paillard Products, Inc., 265 Madison Avenue, New York 16, N. Y.

GE timer A new audible signal timer, designed for timing photographic development and other darkroom processes, has been announced by General Electric's meter and instrument division. Known as Type T-68 and priced at \$16.95, the new timer has a range of 0 to 40 minutes and signals the end of the timing period with an electric buzzer.

Kodak Pony 135 Retailing for only \$34.75 including federal tax, the Kodak Pony 135 is the 35mm. teammate of the Kodak Pony 828 camera. It has, however, 34 more parts than the 828, providing automatic film stop, an automatic exposure counter, a rewind and other installations. The new camera is equipped with a 51mm. *f*/4.5 Kodak Anaston lens, which can be stopped down to *f*/22.

The exposure counter on the Kodak Pony 135 varies somewhat from conventional counters in that it does not show the number of pictures taken, but



SIMPLICITY of operation and a new type of exposure counter are characteristics of Kodak's Pony 135 camera. It retails for \$34.75, tax included.

indicates instead the number of exposures remaining on the film. The shutter is the new Kodak Flash 200 shutter, as in the Pony 828.

RCA screens Scenic roller screens of either Snowwhite Vinyl plastic or beaded construction are announced by RCA. The screens are designed primarily for non-theatrical use in schools, clubs, hotels and little theatres. They are available through all independent RCA theatre supply dealers in both perforated and unperforated styles.

Sports reels The first weekly sports release in the 16mm. field is announced by Film Studios of Chicago, 135 South La Salle Street, Chicago 3, Ill. The new release, known as *Sports Weekly*, will cover all types of sports shortly after the actual event.

Kodak wins "Oscar" for new safety film

FOR the first time in many years a cherished "Oscar" from the Motion Picture Academy of Arts and Sciences has been awarded for scientific achievement. The honor went to Eastman Kodak Company for its development of a new safety film base, known as triacetate, that makes a satisfactory substitute in theatrical projection for inflammable cellulose nitrate in 35mm. motion picture film.

The first good safety base was introduced by Kodak with home movie film in 1923. In 1937, safety film was further improved when a change was made to a cellulose acetate propionate base. However, no base developed before the new triacetate was suited to professional, 35mm. work. The new base overcomes all previous problems in processing, dimensional stability and projection life.

Queried by **MOVIE MAKERS** as to possible use of the triacetate base in

amateur 8mm. and 16mm. films, Eastman Kodak made this statement:

"The first films to be equipped with the new safety base were our regular positive films, both 16mm. and 35mm. The more specialized types of 35mm. and 16mm. films, such as negative, master positive and sound recording, are being released on the new safety stock at the present time. A few of our films, such as 16mm. and 8mm. Kodachrome film, cannot as yet be supplied on the new type of safety base. Because of certain characteristics of the emulsions on the latter films, it has been necessary so far to use our older type of safety base for them. We hope continued work will bring the use of the new safety support for these Kodachrome films within the near future.

"The 16mm. and 8mm. black and white reversal films are now being satisfactorily coated on the new triacetate safety support."



NEW approaches to old problems mark the Paillard-Bolex M-8 projector. Its 500 watt lamp is said to match 750 watt efficiency.

Readers of *MOVIE MAKERS*!

Will you help us make *your* magazine a better one?

MOVIE MAKERS is your magazine. It is the job of the *MOVIE MAKERS* staff to produce the kind of magazine that you want . . .

To do that job, the staff needs to know as much as possible about you, about your filming interests, about what you *want* in a movie magazine . . .

We would like to talk with each and every one of you. We *have* talked with many of you. But you live in all parts of the world—from Hong Kong to Yakima . . .

So here's the next best thing:

A FEW MOMENTS OF YOUR TIME, SPENT ON THE SURVEY BELOW, will tell us a great deal about you that will help us to edit the best possible magazine for you.

If you'd like to help us improve *MOVIE MAKERS*—and we hope you will—just fill out the following questionnaire, tear it out along the dotted lines and mail it to *MOVIE MAKERS*, 420 Lexington Avenue, New York 17, N. Y.

No need to sign.

MOVIE MAKERS Reader Survey

Do you work in 8mm. _____ 16mm. _____?

What make(s) of camera(s) do you now own? _____

What make of camera do you plan to buy next? _____

What make(s) of projector(s) do you now own? _____

What make of projector do you plan to buy next? _____

Do you own a color-slide camera? _____

Do you own a slide projector? _____

Do you plan to own a slide projector? _____ Do you buy slides? _____

Would you be interested in a slide department in *MOVIE MAKERS*? _____

Do you own a record player? _____

Do you buy records for use with your films? _____

Do you own a magnetic recorder? _____

Do you use any type of sound with your films? _____

Would you like to use sound with your films? _____

Do you buy films for projection? _____

Do you rent films for projection? _____

Are you a beginning _____ average _____ advanced _____ filmer?

Is your interest in movie making greater than _____ less than _____ same as when you began?

Do you belong to an amateur movie club? _____

How many feet of film do you shoot a year? _____

How much do you spend annually for movie making? _____

How many people, besides you, read your copy of *MOVIE MAKERS*? _____

What would you like to see *more* of in *MOVIE MAKERS*? _____

What would like to see *less* of in *MOVIE MAKERS*? _____

Did you get this copy of *MOVIE MAKERS* through subscription _____

as ACL member _____ from a dealer _____?

Please return this to

MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

What's wrong?

[Continued from page 172]

which is out of adjustment or a lens diaphragm which is so loose that it slips open after being properly set. And, if you are using a filter which *requires* compensation in exposure, you may be allowing too much.

UNDEREXPOSURE

THE SYMPTOMS: Underexposure is characterized by a generally heavy density of the image. The shaded areas are now blocked up and cannot be seen into for detail or texture. The high-lights in turn will be cloudy, muddy and without sparkle so that the overall contrast of the scene is degraded and flat. Here again the color values are affected, this time with a general darkening of their tones. The skin, for example, will look reddish as if sun-burned, while a normally blue sky will be rendered in a royal blue or even ultramarine.

THE CAUSES: The basic cause of underexposure is, obviously, the opposite of that which creates overexposure. Too little light has passed from the object through the lens and onto the film. The reasons for this error, however, are generally similar to those given above: You may be using your meter incorrectly, or possibly the meter may be in error. You may be misjudging the character of the light, the density of the scene or disregarding the direction of the light. Your camera may be running *faster* than you think, your shutter may be out of adjustment, the lens diaphragm may be slipping or you may be allowing too little or no compensation for a filter. Finally, if your film is past the expiration date, it may require some added exposure because of its age.

CORRECT FOCUS

THE SYMPTOMS: Next in importance to correct exposure in your movies is the quality of correct focus. This quality, of course, is the one which concerns itself with the definition of the image recorded on the film. A properly focused image is characterized by sharpness of line, clarity of separation between various planes in the scene and purity of color rendition. The overall impression is one of sparkle or brilliance.

THE CAUSES: The characteristic sharpness and brilliance of a correctly focused image is created basically by the fact that all of the light rays projected by the lens onto the film are reaching that film at exactly the right plane and place. This result means that the lens is in good order, that it is properly seated in the camera with which it is used, that all of its exposed glass surfaces are clean and that the

cameraman made an accurate estimate (or measurement) of the distance and then set this distance correctly on the focusing ring.

INCORRECT FOCUS

THE SYMPTOMS: Incorrect focus is characterized by the opposites of all the values listed above. Definition is soft or even mushy, the separation of planes is unclear and the purity of color rendition becomes degraded.

THE CAUSES: Probably the most likely cause of incorrect focus is that the cameraman has estimated (not measured) the distance incorrectly or, if a fixed focus lens is involved, that he has used this lens too close to the subject.

Other possible causes of inadequate image sharpness are dirt (in any form) on the glass surfaces, too shallow a depth of field for the subject desired (a circumstance most often encountered indoors with its near distances and wide apertures) or the incorrect seating of the lens in the camera. This latter difficulty will not be encountered in new cameras with new lenses, but it may occur with the installation by the cameraman of, say, a telephoto lens on a turret-front camera.

Least likely cause of inadequate sharpness is any inherent fault in lens manufacture, especially if the lens is new. All of the lenses offered today for movie work by reputable manufacturers are of high and generally dependable quality.

DIRTY CAMERA GATE

THE SYMPTOMS: Perhaps as prevalent in amateur films as either poor exposure or inaccurate focus is the "what's wrong" created by a dirty camera gate. It may be identified readily (on the screen or in your viewer) by the presence of "whiskers" or solid blotches around the edges of your film frame. These are *not* primary bits of lint or dirt on your film which can be cleaned away. They are photographic images of such objects which were present in the camera gate, and these images are *on your film for keeps*.

THE CAUSES: The cause of these images is, of course, just what the heading above implies—dirt in your camera gate. This dirt may be in many forms: lint, dust, tiny hairs or even bits of film emulsion itself. All of it will be small in actual size, but its enlarged image on the screen can ruin an otherwise prize scene. The *only* real safeguard is to clean the camera gate *every* time before filming.

SCRATCHED FILM

THE SYMPTOMS: Scratches on your film are most usually recognized on the screen as *dark*, thin lines running steadily or unsteadily along the vertical dimension of the footage. They are gen-

"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given 100% service without a single check during the first 30,000 feet which we shot."

Norman Alley
National Television Newsreels
Hollywood, California

"Did the first tests making some publicity films with Cine-Voice and the results are marvelous."

E. Van Calck
Berchem-Anvers Belgium

"We have been using Auricon equipment for the past year by renting. We are now in the market to purchase equipment and we prefer Auricon."

Don Cooper Photography
Detroit, Michigan

AURICON?

"We have been using your Auricon-Pro Camera for the past few months and are delighted with the results. We find the Camera perfectly adapted to our needs and are especially happy with the quality of the sound."

Herb A. Lightman, Prod. Director
KOTV-Cameron Television Tulsa, Oklahoma

"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."

Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"Have had the pleasure of seeing the Auricon...it's sensational."

John R. Davis
Duffy's Clovis, New Mexico

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."

F. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"The Auricon-Pro which we have been using on Television work has been giving excellent results."

George C. Coon, Mgr. Photo Dept.
Creative Advertising
Cincinnati, Ohio

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."

C. M. Hadden
Hadden Films Louisville, Kentucky

"I took home a Cine-Voice Camera and made a test film and was very pleased with the results. The sound track was excellent and the picture was very steady."

M. Winn
Central Camera Co. Chicago, Ill.

"Auricon Cine-Voice Camera is sensational...found far above average, extremely simple to operate, completely portable...should be in every home having a sound projector."

H. E. Hanson
Harold's Photography
Sioux Falls, S. Dakota

"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."

A. M. Pate, Jr., Vice President
Panther Oil and Grease Mfg. Co.
Fort Worth, Texas

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."

R. Duhem
Duhem Motion Picture Mfg. Co.
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."

John Faber
WAFM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."

Lester E. Bernd
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."

Rudolph Pfeiffer, Sales Director
Kin-o-lux New York City

"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."

Don J. Pottratz
WTCN-TV
Minneapolis - St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."

James Alopondis
Hellenic American Pictures Co.
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phonograph turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."

Mrs. Lillian Gray
Chicago, Illinois

"The Department of Agriculture has tested the Auricon and it is recommended for use."

Wm. H. Campbell, Chief Audio-Visual Aids
Veterans Administration Hospital
Topeka, Kansas

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."

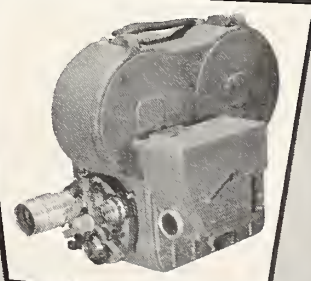
Holly Smith
Carolina's Photo Center
Charlotte, North Carolina

Write for YOUR free AURICON Equipment Catalog

RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



erally most noticeable as dark lines when they appear against a light background, such as sky, clouds and the like. By that time—by the time the scratches look *dark*—they are well along in life.

For they come into existence as *light* toned lines striated along the length of the film. They are light in the beginning because these lines are actual gouges in the emulsion, channels where a tiny but still noticeable amount of the picture itself has been carried away. Where that happens, the projector light encounters only clear film base and therefore carries its transparent quality to the screen. Later, as the film picks up dirt, this dirt becomes lodged in the scratched-out channels and turns them dark.

THE CAUSES: The primary cause of scratched film, of course, is that the footage has come into abrasive contact with dirt or other cutting surfaces. This may happen in the camera, in the projector, in your viewer, in careless handling during editing or directly on the film itself. In the latter instance, each loop of film on the reel rubs against its adjacent loops, above and below. If one of these loops carries dirt, it may scratch the other surface. Such abrasive action can be created by re-winding the film too vigorously, by cinching up the loops of film on each other or even by the movement of one film loop against another during travel.

EDGE FOG

THE SYMPTOMS: With color film, the mottled blemishes of edge fog are easily identified. They are shapeless blotches of color, ranging from red through orange, yellow and even clear base, which intrude into the picture area from the edge of the film.

THE CAUSES: Edge fog is created by careless handling of the film during the operations of loading and unloading the camera, or, with 8mm. stock, during the turnover operation at the middle of the film footage. This careless handling begins (in any intensity of light) with not keeping the film tightly wound on the film spool in both loading and unloading. It ends, with extreme results, in the unwise practice of handling film in any exposed operation under direct sunlight. Only in the *rarest* instance is edge fog created by a bent flange on a film spool or by a light leak in a film magazine.

EXCESSIVE PANNING

THE SYMPTOMS: The blurred, blinding and even dizzying effects of excessive panning should be recognized by all filmmakers without further description. These blurred and essentially worthless images can be created with a tripod-mounted camera as well as from one held in the hand—though this is less likely.

THE CAUSES: The blurred and jittery

TO ALL READERS—

On page 188 of this issue of *MOVIE MAKERS*, you will find a series of questions concerning your movie equipment and your current interests in movie making.

These questions were planned by the editorial department to get a clearer picture of *your* interests and what *you* would like to see in *MOVIE MAKERS*.

We would appreciate it greatly if you would take a moment to fill out this questionnaire and return it to us. Your answers will help us enormously in making *MOVIE MAKERS* a better magazine for *YOU*—*The Editors*.

images of excessive panning actually are the result of two simple but little-thought-of optical facts. The first is that the normal shutter speed of a movie camera— $1/30$ of a second—is really quite a long time (ask any experienced still photographer). Thus, in that time a camera in movement is *bound* to record a blurred image.

The second fact depends on the phenomenon known as “persistence of vision,” the existence of which makes all movie projection possible. The phrase refers simply to the ability of one’s eye (or sensory perception) to retain one image momentarily, during a period of actual darkness, while another image replaces it. This is what happens constantly during any screen projection—and normally with no unpleasant effect. However, if the camera is moved markedly between one scene and the next, the difference in screen placement of objects in the scene becomes too great for the eye to accept with comfort. The scene jitters. This fact is especially true where strong vertical lines bisect the horizontal movement of the panning camera.

(*What’s Wrong With My Picture?* is the first of a series on fundamental filming difficulties. Part 2, with additional illustrations created especially for *MOVIE MAKERS*, will follow in June—*The Editors*.)

Putting on the show

[Continued from page 174]

films, don’t pile on too many. An hour and a half is a good maximum program length. Of this, you might devote up to three quarters of an hour to one long film—your major opus. The other pictures on the program should be shorties—from fifteen minutes on down.

Maintenance is another cardinal rule of good projection—and therefore good showmanship. See the little oil intakes (probably marked in red) on your machine? A few drops of oil at intervals recommended by the manufacturer will keep the machine in smooth and silent running condition. Lack of oil will re-

sult in excessive wear on the moving parts. But don’t overdo it. Excessive oil will seep out onto the film and lens.

Now, how about your projection lamp? It’s burning okay, you say. But it isn’t possible, even by looking at it, to tell just when a lamp will go. Lamps are rated by the manufacturer for a certain number of hours of life, based upon use with the voltage recommended. And yet many things can change that life expectancy. The higher the voltage, the brighter the lamp burns and the shorter its life. Since voltages vary in different areas and at different times of the day, your lamp may last a longer or shorter time than the rated hours. Shock due to handling of the projector also may cause the filament to break at any time. So always—and I mean *always*—keep a spare lamp *with the projector*.

Okay! Your projector and films are ready. Now how about sound? If you are going to use music as a background, be sure to make selections which fit your scenes. If you are not musically inclined, ask *MOVIE MAKERS* for the ACL’s list of recommended selections for various moods. With your selections made, cue the record change-overs with the film. Make up a cue sheet which lists clearly the warning scene and start scene for each music change. Subtitles are generally the best places for such transitions.

If you intend to present narrative commentary with the films, plan it ahead of time. Remember that your movie should tell the main story; your narrative should only supplement its message. So do not tip off, and do not repeat in words what is obvious in the pictures. Allow plenty of time, but do not carry your comments past the scenes to which they apply. Finally, when your narrative is timed and cued, write it out in double or triple spaced typescript.

As a final step in planning the show, be prepared for your guests. Have all the equipment arranged and in working order before the guests arrive. Set up the projector, screen and sound equipment. Check the projector alignment with the screen, and then thread it up with the first reel and check the focus. Lay the projector cords and the sound cords around the edge of the room next to the wall or under the rug if possible, so that you or your guests won’t trip over them. And finally rearrange the chairs if necessary.

All of the above discussion has centered about the preparations for the show. There are a few other precautions which apply to the actual projection. First of all—the glaring white screen at the beginning and end of projection. The easiest way to avoid this is to splice in a piece of black leader at each end of the film. If you should not have any, or if you should be running

film that belongs to someone else, it may be necessary to start on white leader. In that case use a "dowser." That's what the professionals call the discs on the big theatre machines that cut off the beam from one machine and uncover the other when they make a change-over. For amateur work just hold a card in front of the lens to cut off the beam. Watch the spot of light on the card and, when the title appears, pull the card away. At the end of the picture, use the card again as the end title fades out.

Check the film loops—especially the lower one. It takes only a fraction of a second to lose the loop, due generally to a thick splice or damaged perforations. So keep a weather eye on the lower loop. Or, if it's too dark, you can check occasionally by the sense of touch.

If the program calls for sound, be certain to keep the volume at a comfortable level. Should your audience and auditorium be large, remember that the first row is much closer to the sound speaker than the last. What may be a trifle loud to the back row would pierce the eardrums of the people up front. So set your volume level for the best average level so that all can hear in comfort.

Does all this sound like a lot of fuss just to put on a film show? We think not—not any more than you'd call it "fuss" to plan a good dinner, set a nice table and serve a piping hot plate of soup. Picture parties, like other forms of entertainment, are simply more fun if they are done well.

A simple sound control

[Continued from page 185]

THE PARTS NEEDED

Purchase the following parts from your radio supply house and then proceed as outlined. The total cost should be about \$5.00 or less.

- 1 metal box about 1½ or 2 by 4 by 4 inches.
- 2 1-megohm potentiometers (audio taper).
- 2 ½-watt resistors (1 meg).
- 3 chassis mounting male connectors (self-grounding amphenol 75-PCIM).
- 1 dial plate reading "MICROPHONE."
- 1 dial plate reading "RECORD."
- 2 pointer knobs.
- 5 feet shielded grid wire.
- 2 female amphenol connectors (75-MCIF).
- 1 phone plug adapter (amphenol 44).

CONSTRUCTION IS SIMPLE

Remove the bottom from the metal box and drill two holes in the top to receive the potentiometers and one in each of three sides for the self-ground-

Now - SYNCHRONIZED SOUND FOR YOUR 8 AND 16 M.M. HOME MOVIES



with MOVIEVOX

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

IT'S A LONG STORY—

That's why we weren't able to tell you the whole story of the Amateur Cinema League on just one page of this issue of MOVIE MAKERS.

We started writing about how the ACL can help you in your movie making with its book, its monthly magazine and all its services. We found that we'd used up a whole page—and we still hadn't told you about the ACL's official emblems of membership, the pins, the decals, the leaders for films—all yours as a member of the ACL.

To get the WHOLE STORY on the Amateur Cinema League—read pages 170 and 196 and the inside back cover of this issue of MOVIE MAKERS!

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber! WRITE FOR free illustrated brochure and samples TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

8MM-16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

8mm ARCO 16mm
MOVIE FILM

Save By Mail Order!
Buy 6 Rolls—Pay For 5!

FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft. Double 8.....	4.80
16mm—Magazine—50 ft.	2.95

24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND

8mm 25 ft. Double 8—60c.	
16mm 100 ft.—60c; 16mm 50 ft.—60c.	

B & W FILM DUPLICATING

16mm to 8mm.....	6c per 16mm ft.
16mm to 16mm.....	4c per 16mm ft.

ARCO MOVIE FILMS, INC.
Dept. 305, 8616 Fourth Ave., Brooklyn 9, N. Y.

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to **MOVIE MAKERS**. New classified advertisers are requested to furnish references.

■ **MOVIE MAKERS** does not always examine the equipment or films offered for sale in **CLASSIFIED ADVERTISING** and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS** sells 'em, buys 'em and trades 'em. Write for quotations on top notch used values. Complete stocks of new Cine Equipment, all makes. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **PROJECTORS** converted to **GOVERNOR CONTROLLED 16-24 SPEED**. Synchronous motors installed on projectors, cameras and recorders. **M. W. PALMER**, 468 Riverside Dr., New York 27.

■ **MAKE TITLES FOR MOVIES AND SLIDES EASILY!** Over 150 reusable, one inch pliable letters, numbers and symbols. Adheres on contact to non-porous surfaces, glass, etc. No special apparatus necessary. Complete, \$3.45. **CLINGTITE PRODUCTS COMPANY**, Dept. L, 7 S. Dearborn St., Chicago 3, Ill.

■ **AURICON** Cine-Voice single system camera, \$695.00. Bolex H-16, 1" f/1.5 lens, case, like new, \$249.00. Bell & Howell 16mm. two case sound projector, excellent, \$275.00. Colortran converters boost ordinary 150 watt bulbs to more than 750 watts each on ordinary house current, \$27.50. **THE CAMERA MART, Inc.**, 70 West 45th Street, New York.

■ **CINE-SPECIAL** Reflex Finder. \$50.00. Gun camera, 16mm. magazine, electric, special, \$75.00. Dual turntable, microphone jack, \$50.00. **JOHN MOYER**, Chicago Museum, Chicago 5, Ill.

■ **WORLD'S LARGEST LENS SELECTION** — For those gorgeous Spring and Summer movies. **COATED FOR 8MM. CAMERAS:** 9mm. f/2.5 Wollensak wide angle universal focus, \$43.75; 1/2" f/1.9 Berthiot Cinor (focusing mount), \$29.50; 13/8" f/3.5 telephoto anastigmat (3 time magnification) in focusing mount, \$36.50. **IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS:** 17mm. f/2.7 Carl Meyer wide angle \$49.50; 1" f/1.9 Wollensak Raptar, \$58.09; 2" f/2 Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50; 6" f/5.5 Schneider Tele-Xenar, \$124.50. These are only a few of our fine lens values. We have the lens you want, 15 day free trial. Satisfaction guaranteed. Send this ad for free catalog and lens list. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. A. Milford.

FILMS FOR EXCHANGE

■ **EXCHANGE** or buy used movie films. Mention your MM. Write **GALLARD'S EXCHANGE CLUB**, 29 Coe Ave., Hillside 5, N. J.

■ **SWAP CALIFORNIA SCENERY** 8mm. and 16mm. color for Portugal, Azores, Madeira Island, Mozambique, Macao. **JOHN ORNELLAS, JR.**, 2259 East 19th St., Oakland 6, Calif. U. S. A.

FILMS FOR RENTAL OR SALE

■ **UNUSUAL** industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. **INTERNATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ **CASTLE** Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by **STANLEY WINTHROP'S, Inc.**, 90 Washington St., Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **SOUND, SILENT MOVIES:** lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **BIGGEST 16mm. Sound Film Bargain!** Twelve used 100' musical films, \$9.95 plus postage. Others \$13.95, \$15.95 per dozen. Big list free. **BLACKHAWK FILMS**, Department MMB, Davenport, Iowa.

■ **1950 ROSE PARADE MOVIES** offered again, by popular demand. Thrilling spectacle in Kodachrome. Beautiful girls! Colorful floats! 200' 16mm., \$29.95. 100' 8mm., \$14.95. **AYALON DAGGETT**, 441 North Orange Drive, Los Angeles 36, Calif.

■ **USED** and new Castle films, 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

MISCELLANEOUS

■ **KODACHROME DUPLICATES;** 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM. INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **RIFLES, shotguns, pistols**—Firearms of all types, and makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at **NATIONAL CAMERA EXCHANGE**, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ **NO NEGATIVE? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **MOVIE TITLES** 8-16mm. Inexpensive professional Kodachrome, B&W. Prompt service. Send 10¢ for samples and price list. **HOLLYWOOD TITLE STUDIO**, 1060 N. Vista St., Hollywood 46, Calif.

Getting the Most Fun From Your Movies?

If not—

Join the Amateur Cinema League—the largest movie club in the world!

Membership in the ACL entitles you to:

- 1) the **ACL MOVIE BOOK** (311 pages of information and over 100 illustrations)
- 2) **MOVIE MAKERS** monthly
- 3) All these services:

Technical consulting service

Continuity and Film Planning service

Club service

Film review service

All this for only \$6.00 a year!

For full details, see page 170

ing male connectors. Be sure to remove the paint from around the holes with sandpaper to assure a good ground to the case.

After shortening the shafts on the potentiometers, mount them in their respective holes, making use of the mounting nut to hold the dial plates securely. Next mount the male connectors in their respective places and wire as outlined in the diagram. If you are unfamiliar with wiring diagram symbols, you can have the whole contraption put together by your neighborhood radio man.

The top connector, as shown in the photograph, is the output of the mixing box and leads (through the 5 feet or so of shielded grid wire with female connectors) to the input of your projector. Here's where the phone plug adapter comes in. After you are sure that you have the box wired up correctly, put on the pointer knobs and replace the bottom. Now, if your microphone and turntable output wires do not already terminate in female connectors, put them on and you are all set to use your "Magic Mixing Box."

COMPLETE CONTROL

You simply plug the mixing box output wire into your projector, connect the input terminals of your dual turntable and microphone to their respective sides of the box and have absolute control at all times over the whole works. You can set the box in any convenient place, or even hold it on your lap. It is a good idea to put rubber feet on the bottom of the box so that it will not slip or mar any surface it might be placed upon. I usually operate it by turning the volume control on full at the projector and then mix music and narrative levels to suit my taste at the box.

One of the nicest features of the mixing box is that you can control the volume of background music without affecting in any way the volume of the narration. Also, if the person at the turntables is feeding the background music in a little too strong, you can choke it off a little, or if it is too weak you can boost it a little, all without being near or disturbing the settings of the fader control on the dual turntables. We usually pre-set the sensitivity of the fader control before each show.

By following these simple directions you can build yourself a "Magic Mixing Box." I'm sure that once you have used it, you will agree with me that it is an absolutely indispensable part of your sound equipment.



Late releases

Features and short subjects for
8mm. and 16mm. screens

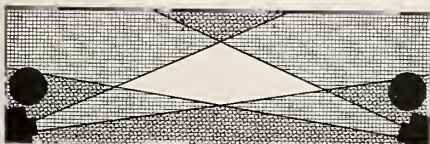
■ *About Ben Boogie, Pied Piper of Basin Street* and *Sliphorn King of Polaroo*, three Walter Lantz cartoons, one reel each, black and white, 16mm. sound, are distributed by Castle Films through photo dealers. Music joins the cartoon medium, and it's hard to tell whether the sound or the images are the more frenetic. These three short productions, however, should satisfy the followers of either type of entertainment.

■ *False Colors*, seven reels, black and white, 16mm. sound, may be obtained from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Hopalong Cassidy, known in plain clothes as William Boyd, is hard at it again, fighting and riding, this time in a mystery involving an impersonator. Hopalong unravels the mystery with plenty of action.

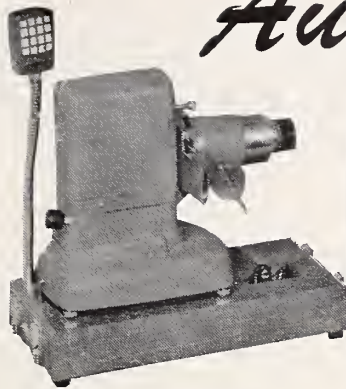
■ *Meet the Actors*, one reel, 16mm. sound, is available in either black and white or color from Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif. A lot of the wild animals that you've seen in films are lumped together in an acting jam-boree. Among others that show up are wrestling lions, a black panther, a leopard, a puma, a chimpanzee and a talking camel.

■ *The Story of the Pope*, seven reels, 16mm. sound, black and white, is distributed through film libraries by Cornell Films, 1697 Broadway, New York 19, N. Y. The life of Pope Pius XII is covered in detail from his childhood to the present day. Interior views of the Vatican are of particular interest. There is an introduction by Francis Cardinal Spellman, while the narration is by Msgr. Fulton J. Sheen.

■ *Jack and the Beanstalk*, one reel, black and white, is available in standard sizes from Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. Jack goes through his well known routine in the latest of Sterling's fairy tales. He trades a cow for magic beans, raises a beanstalk, encounters the ogre and finds the curious hen that laid the golden eggs.



Audio-Slide



Projector not furnished!
you use your own
projector.



New and
Different!

Gives You
SOUND
with your 2x2
Transparencies

Puts LIFE in
your Color
Transparencies

Makes you
Master of
Ceremonies

This new microphone, amplifier, and beautiful alligator leatherette case for use with your own 2x2 slide projector is particularly impressive at lawn parties, clubs, or in your living and projection rooms. Your own voice comes from the screen . . . at the "mike", you are the master of ceremonies . . . it helps control your shows. The AUDIO-SLIDE is especially outstanding in the School Room or at Sunday School. You can plug in a turntable if you wish.

Most silent slide projectors will mount on the base and carry in the same case. AUDIO-SLIDE has the famous Movie-Mite four-watt amplifier with both volume and tone controls on the projector base. All cables are included.

Write for literature. . . See your photographic dealer today for a demonstration.



MOVIE-MITE CORPORATION

1105 E. Truman Road

Kansas City 6, Mo.

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

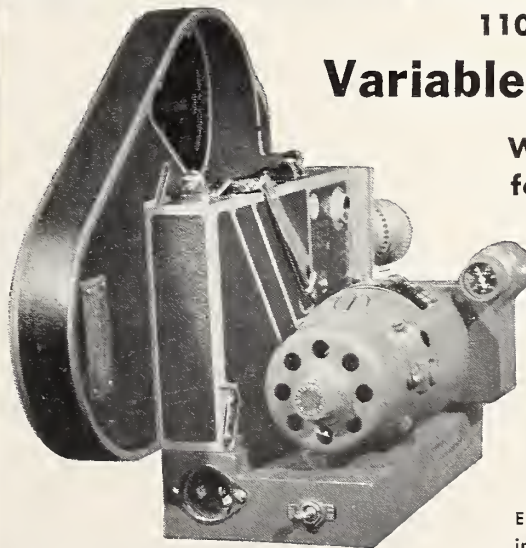


MOTION PICTURE PRINTERS 8MM

16MM CONTINUOUS — REDUCTION
Send for Descriptive Literature

UHLER Fine Machine Co.

15778 WYOMING AVE., DETROIT 21, MICH.



110 Volt AC/DC

Variable Speed Motor

With TACHOMETER
for EK Cine Special

Now you can motor drive
your Cine Special with
confidence.

Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at all

speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. Write for complete details.

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

8

CLUBS

16

Oklahoma premiere Members and guests of the Movie Makers Club, ACL, of Oklahoma City recently attended the first public screening of *Glamorous Guatemala*, produced and presented by a native son, Ralph E. Gray, FACL. A large and enthusiastic audience packed the beautiful council chamber of the City Hall.

Under the leadership of club president Robert Hardcastle, the members have been devoting increasingly more time to projects of a civic nature. At present the club is engaged in producing a film for the city's safety council, which when completed will be screened for civic groups and schools throughout the state.

Omaha oscars Richard Orr won top 8mm. honors in the annual contest sponsored by the Omaha Movie Club for his film, *Werner to Wesleyan*. Second and third places in the 8mm. group went to G. Ronald Pierce, for *Wild Life of the Yellowstone*, and P. W. Finch, for *My Story*, respectively.

Best Things in Life, by Robert W. Bersch, was awarded first place in the 16mm. class, with *Judy Goes West* winning second position for Myron Jacoby. *Along the Trail for Jackson Hole*, by Valfrid B. Walters, ACL, ran third.

The club's annual banquet, held last month, featured a screening of *A Trip Down the Colorado River*, by W. B. Hargleroad, jr.

Peninsula doings Diverse and stimulating is the program set up for members of Peninsula Home Movies Unlimited, in San Mateo, Calif. Under the leadership of Fred Howard, president, and Bill Stratton, vicepresident, the club has been sponsoring an instructional course for amateur cinematographers this season in addition to the group's regular sessions. Lectures offered range from instruction in basic camera techniques through advanced study of composition.

Other officers of the club are C. B. Ellis and Lloyd Masch, general secretary and recording secretary, respectively; Al Baker, treasurer; Jack Harris, public re-

The people, plans and programs of amateur movie groups everywhere



CONTEST WINNERS at Amateur Cinema Club of Buffalo banquet are (l. to r.) Grace Linder, Raymond Berger, ACL, and Louise Durrenberger, ACL. Club president Raymond Lovett is behind the table at the microphone.

lations and editor of the club bulletin; Betty Stefanek, ACL, program director. Mr. Ellis is also contest director, while Mrs. R. Ellis is in charge of refreshments.

Recent screenings at the group's regular projection meetings included *Columbia Centennial* and *Lodi Grape Festival*, by Mr. and Mrs. Chatfield, and *Hawaiian Excursion*, by Mr. Meszerole.

South Side calendar Cavallini's restaurant in Chicago was the scene of the annual banquet of the South Side Cinema Club, at which the new officers for 1950 were installed and recent club contest winners exhibited their films. *Modern Times*, by Robert Scanlan, was the 8mm. winner shown, and *The Barefoot Boy*, by Stanley Sims, ACL, the 16mm. topper.

Subsequent sessions included the screening of *Tulip Time in Holland* and *Wonders of the Sand Dunes*, by Kurt Bohse; *A Wife's Dilemma*, by Oscar Bergman; *Canadian Rockies*, by Mr. Sims, and *The Railroad Fair*, by John J. Janomiecki.

AACC in Chicago The third annual convention of the Associated Amateur Cinema Clubs was held last month at Hamilton Park Field House, in Chicago. Featured were a lecture-demonstration of the experimental developments of magnetic sound on film, by J. Sterling Kemp, of Armour Research Foundation; a talk, *Photographic Experiences*, by Ralph E. Gray, FACL, and a discussion of *Camera Tricks Without Accessories*, led by Robert H. Unseld, of the Bell & Howell Company.

I.A.C. competition The *Daily Mail* Challenge Trophy, top award in the annual contest sponsored by the Institute of Amateur Cinematographers, ACL, in England, went to S. A. Coles for his 1948 *Tourist Trophy Races*. Mr. Coles also won a prize for the best color film, *London Zoo*. London's Fourfold Film Unit



OLD TIMER'S NIGHT for Amateur Motion Picture Club of St. Louis, ACL, finds the officers in fancy dress. L. to r. are Martin B. Manovill, ACL, vicepresident; Ben Betts, director; Arthur Schild, president, and Bernard Sullivan. Popcorn and group singing rounded out evening.

garnered two awards, the London Film Productions Gold Trophy and the Mini-Cinema Cup, the first for the most outstanding club production, the second for greatest technical proficiency. Their film was *Meet Me In The Local*.

For the most meritorious work in 16mm., the *Amateur Cine World Plaque* was awarded J. R. L. Halley, of Scotland, for *Dundee Jute*. The Wallace Heaton Trophy, best photography award, went to Matthew Nathan for *Bird's Eye View*. The Planet Film Society, of London, won the I.A.C. Sound Film Trophy for *Bells of Torment*. The I.A.C. Challenge Trophy went to R. J. Cosford for the most outstanding story film, *A Most Unlikely Story*.

An *Amateur Cine World Plaque* was given J. F. Collins for the most meritorious work on 9.5mm. stock, *All Our Yesterdays*. S. F. Martin won the Home Movies Challenge Trophy for novel approach to the family film, *Perchance*. The I.A.C. Silver Medallion for the best novice film was awarded G. R. Brandon for his 8mm. cartoon, *We Haunt Your House*.

Chicago Members of the Chicago Cinema Club, ACL, devoted a recent regular meeting night to visiting the laboratories of Encyclopaedia Britannica Films, Inc., in nearby Wilmette. A program of E.B.F. productions was provided the guests at the end of the tour.

Johannesburg Talks on *Cine Ideas* by L. A. N. Down and *Animation* by B. T. Smith headed a recent session of the Amateur Cine Club of Johannesburg, in South Africa. Screening of *Another Day*, by S. C. Long, and *Volcano Visit*, by D. D. Mail, remaining films entered in the annual competition, then followed.

Also projected were *Mountain Inn Magic*, by Dr. S. S. Hayward, and *Beyond the Blue Horizon*, by C. D. Adams.

D. C. Aggies Recent balloting of the Agriculture Amateur Movie Makers, of Washington, D. C., resulted in election of Charles H. Cunningham, ACL, and Lyle B. Shanks to the executive committee. The committee then named club officers for the current year. Ronald B. Dozier, ACL, is president, with Lance Hooks, ACL, and Fred Faber first and second vicepresidents. W. E. Blackmore, ACL, was named treasurer and M. P. Hemmer, ACL, secretary.

West Seattle Novel office holder of the West Seattle (Ore.) 8-16 Club is "Chief Alibier," a post automatically going to the immediate past president. The incumbent, reportedly, provides club and members with alibis upon request.

The education committee, responsible

for the instructive half of club sessions, has assigned chapters of *The ACL Movie Book* to individual members, each presenting a single subject at successive meetings. A club production, *A Saga of Seattle*, and an unedited film contest are current club projects.

L. A. 8's compete *Erwin's Dream*, by Bill Millar, was adjudged best entry in the shorty contest sponsored by the Los Angeles 8mm. Club. R. V. Browning placed second with *Kathleen's First Birthday*, and Sylvia Higgins third with *Look Where You're Going*.

Rockford dines Rockford (Ill.) Movie Makers, ACL, celebrated its eleventh anniversary with a banquet in the Masonic Cathedral recently. The Reverend E. C. Beversdorf delivered the invocation, and retiring president Walter Dierks introduced the new officers for 1950, led by Algot Peterson, president. Dr. John T. Peterson and Paul Johnson are first and second vicepresidents, respectively. Floyd Rosene is secretary and James Gustin treasurer. *On the Shores of Lake Michigan*, by Julian Gromer, was a feature of the entertainment.

New in L. A. Under the leadership of Norman Jacot, ACL, chairman, and Charles A. Riggs, ACL, secretary, a group of amateur movie makers in Los Angeles have organized the Poly Cine Club. Meeting in the Polytechnic High School, the club is devoting its weekly sessions to study of basic camera techniques and the screening of prize winning amateur films. Film planning, camera handling, lighting and editing are current subjects being examined and discussed.

MMPC contest Seymour Kamen, ACL, and Mrs. Kamen captured first prize in the novice contest sponsored by the Metropolitan Motion Picture Club, ACL, of New York City, with *Woman's Work is Never Done*. *Self Screen Test*, by John Caruso, placed second, and *Lesley's Fifth Birthday*, by Stanley Woolf, ACL, third. Cash awards totaling one hundred dollars were donated, as in previous years, by Harry Groedel, ACL.

Buffalo birthday The Hotel Sheraton in Buffalo, N. Y., was the scene recently of the sixteenth annual banquet of the Amateur Cinema Club of Buffalo. After the dinner, winners of the year's club contests were presented their awards. In the Class A group, Raymond Berger, ACL, took top honors with *Adventures of Lassie*, one of the 1949 Honorable Mention films. In second place was Grace Lindner, ACL, with *Melodies*

Micro Record Film Developing Tank

PROCESSES UP TO 200 FT. AUTOMATICALLY

★ Motor Driven—Daylight Operation

★ Portable ★ Automatic



Processes 8mm, 16mm, 35mm and up to 100 ft. 70 mm. Load it, forget it! Film travels back and forth on reels in solution. Both reels reverse automatically when feed reel is unwound to within 4 ft. of end. Tests prove uniform density! Unbreakable plastic. Processes Microfilm, Movie Film and X-Ray Film. GUARANTEED.

Write Dept. M for Free Literature and Prices
MICRO RECORD CORP., 30 E. 10th St., N.Y. 3

SAVE 50% TO 25% !!

KODACHROME FILM

Genuine Kodachrome, Ansco Color, Super XX, etc. 16 mm and 8 mm. Close dated and short dated. Including Eastman and Ansco Processing. All good. Write for latest list. Stocks constantly changing.

CENTURY PHOTO SUPPLY "M"
5733 Cohuenga Blvd., No. Hollywood, Calif.

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm.—8 mm.

Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York 18, N. Y.

New Improved

1950

Movie Makers Binder Now Available

Magazines inserted in this binder cannot fall out because each blade is held securely by a special locking device.

\$3.00 each *

*Plus 2% City Sales Tax for New York City deliveries.

Amateur Cinema League, Inc.

420 Lexington Avenue
New York 17, N. Y.

Easy • Quick • Convenient

MOVIES BY MAIL

from our

FILM RENTAL LIBRARY

FREE!

Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.

Write to Dept. R

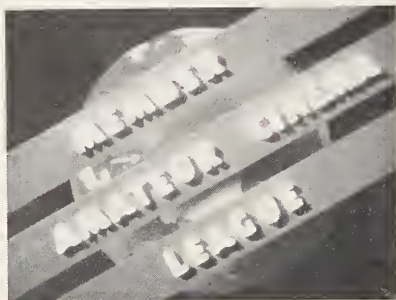
PEERLESS CAMERA STORES

FINEST HOME MOVIE SELECTION

138 E. 44th St., New York 17, N.Y.

THE ACL LEADER

signature of a
GOOD FILM



To all ACL Members:

Yes, we've put in 11 re-orders for the ACL Full Color Leader—and still your orders are pouring in.

If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more; the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

More information on the Amateur Cinema League and its activities will be found on the inside back cover and page 170 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc. 5-50
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each

_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____

Street _____

City _____

Zone _____ State _____

Old and New. Eternity's Masterpiece, by Louise Durrenberger, ACL, occupied third position.

The Big Ditch, by Mrs. Durrenberger, won first place in Class B, with *Lake Nipissing*, by James Hennrich, running second. *The Commercial Manufacture of Applesauce*, by Melvin Hall, was voted third.

On the entertainment portion of the evening, three members' films were projected: *Wedding Day*, 200 feet of 8mm. by Mrs. Durrenberger; *Florida Vacation, 1947*, 300 feet of 8mm. by Miss Lindner, and *Winter Wonderland*, 1600 feet of 16mm. by Hamilton H. Jones. FACL.

Berkeley visits

Last month the Berkeley (Calif.) Movie Club provided the program for neighboring Richmond Movie Club at the latter's meeting rooms. Among the films screened were *Carmel*, by John Siegle, ACL; *Coastal Splendor*, by Dave Greenlaw; *Rose Bowl Parade*, by Gordon McCampbell; *Exposition*, by Dr. N. P. Dunne; *Jasper*, by John Parker, and *High Sierra*, by Carl Fox.

San Diego Five new members were added to the fast growing Amateur Movie Club of San Diego, Calif., at a recent regular meeting. The program, arranged by John Chamblin, ACL, included *Hawaii Calls*, by Lieut. (j.g.) Jack Neiman, ACL; *Wings Over Hawaii*, a Pan-American Airways production, and *Harvesting Ice*, by Mayne Reed, of Edmonton, Canada. Bob Teorey, vicepresident, has taken over the duties of club president from Mel Thiele, ACL, who resigned recently.

Welcome to Ottawa

[Continued from page 183]

And now for more embassies. Catch a St. Patrick car going south on Creighton Street, get off beyond the St. Patrick bridge and turn left on Wurttemberg. Here are the New Zealand and Chinese embassies. Turn right on Rideau, left on Charlotte and there will be the hammer and sickle flying above the Russian embassy. Just across from it are the beautiful fountains, flower beds and attractive children of Strathcona Park, Ottawa's prettiest small park.

DOING THE DRIVEWAY

Sequence 3 should also be taken in the morning. For the first time, also, you should have a car. If you haven't brought your car with you, you can easily hire one for this outing. Title for this sequence might be *A pastoral ribbon threads its way through Ottawa. They call it the Driveway*.

The Driveway is an excellent road flanked with parks, gardens and miniature lakes, all beckoning you to stop

and take some footage. It follows the course of the Rideau Canal, built in 1826 when the War of 1812 still poisoned relations between Americans and Canadians. The \$4,000,000 canal was constructed to bring British gunboats from the St. Lawrence into Lake Ontario without their having to travel the international section where they could be fired on by American shore guns. But the canal, happily, was never used for war; and now, anywhere along the Driveway, you can shoot pleasure boats on the canal.

Further along the Driveway is the Central Experimental Farm. Here is a lovely sunken garden, complete with fountain and goldfish pool. Children are always leaning forward to catch the goldfish and being hauled away by their mothers. Get some human interest stuff here; if you're lucky, a child may even tumble in. It's happened dozens of times before, without damage to either child or goldfish.

For a finale, might I suggest an air view of Ottawa? There are a couple of air services which will take you up for as little as \$3. An aerial shot of gray stone and white granite mingling with the blue of Ottawa's three rivers and the green of her trees would be a pleasing summary of your visit to Canada's capital.

Lip synchronized sound

[Continued from page 178]

overall length of 8mm. film must be halved by the necessity to turn the film over halfway through. Finally, if you are using a disc recorder, the length of your sections will be determined by the maximum size of disc your machine can accept.

Let us assume that you plan to make a short song film, running about two minutes. Set up your recorder (disc, wire or tape) and place the camera on a tripod next to it. Both machines may have to be operated by the cameraman, so it is important that he be able to reach the camera and recorder instantly. Position the microphone as you usually do for a good sound pickup, adjust your flood lighting and get your actor framed on the set. You are now ready to begin the first sequence.

WITH DISC RECORDING

If you are using a disc recorder, turn on the volume and set the cutting head in position for making the first groove. Be sure the cutting needle is held above the disc until the proper time for dropping it comes. An assistant sound man should be employed to control the volume of the recording, while the cameraman is filming the picture. The cameraman now turns on the turntable motor, places the cutting head on the spinning disc and places his finger

on the camera starting button, ready to press it at the proper time. This will occur approximately ten seconds after the cutting needle touches the disc, an interval which should be timed against a stop watch, sweep second hand or darkroom timer (see Fig. 1). Run the camera for fifteen seconds, stop it for fifteen seconds while you rewind the spring and then run it for another fifteen second interval. Your recorder, as already stated, is kept running continuously.

WORKING WITH MAGNETIC

If your recorder is magnetic wire or tape, a slightly different starting procedure must be used. Instead of clocking the recorder as was done with the disc type, it will be adequate simply to start the motor and then to record four equally spaced sound signals. This can be done by ringing a bell, clapping the hands or by other methods. At the fourth signal, the camera is started and recording and picture procedures are followed as just outlined. When you run out of disc capacity or out of film, your production job is just half finished.

FILMING THE FILL-INS

The fill-in scenes may be made in either of two ways, depending on the type of material photographed. Reaction shots (subjects not directly connected with the source of the sound) need not be filmed in synchrony with a playback. For example, you might want to show a group of people playing checkers as they listen to the singer on the radio (see Fig. 2). This will permit you to use a number of varied camera positions or viewpoints. Just be sure that each scene is fifteen seconds long or that two or three of them spliced together make a total length of fifteen seconds.

If you want to make the fill-in scenes of the singer from new angles, or scenes of anyone directly connected with the sound (such as a pianist or group of musicians), the refilming will have to be rehearsed and synchronized to a playback of the recording. The singer and musicians must hear the sound and pretend to be singing and playing their instruments as in Fig. 3. You can, of course, use as many changes of camera viewpoint as you wish simply by playing back the recording each time till you come to desired sound for the planned fifteen seconds of fill-in action.

The most important thing to remember in making playback scenes is to start and stop the camera at the proper times, so that you won't be photographing action that already has been pictured. To prevent this, simply keep in mind that your first fill-in scene (with a disc recording) will start twenty five seconds after the playback

tone arm is placed in the first groove, or fifteen seconds after the fourth sound signal on a wire or tape playback. After that, each fill-in spot on the film will occur regularly fifteen seconds after the end of the one preceding it.

SHOOTING SCRIPT AIDS EDITING

Naturally, since you know that every scene or series of scenes will be of fifteen seconds duration, it is quite possible to write a shooting script for your film. By doing this you can not only select any number of desirable camera angles, but also list the camera starting times for each one. However, keep in mind that the change-over points from scene to scene cannot be dictated by the music or action. They must be determined by the fifteen-second intervals the scenes are to run. In this way, the scenes might change even in the middle of a word, without losing synchronism.

When your footage is ready for editing, your shooting script will guide you in that process. It will carry on it a numbered listing of the scenes in the order in which they were taken. In parentheses by these ordinal numerals will be the number of each scene as it stands in the original scenario. It will be in the shooting script order that the scenes come off the processed reels. But it will be in the scenario order that they are put together.

MEASURE THE SCENES

As you begin editing, you will soon find it difficult to determine where the scenes from your first run-through begin and end—since they are all from the same camera position. This can be determined easily, however, by looking for the light frame which marks the end of one scene and the beginning of the next one. With this as a marker, now measure back for 6 feet on 16mm. film (or 3 feet of 8mm.) and you will have the beginning of the scene (see Fig. 4).

In your measuring you may find, on occasion, that one scene or another is a few frames too long. This is as it should be (since these frames can be trimmed out), and it is a good idea to overshoot purposely in this amount. For if your scene is even a few frames short it will throw the film out of sync.

With your main picture footage edited and timed in synchrony with its recording, you will now want to shoot and score your lead title assembly. In general, the sound accompaniment with this footage is a musical fanfare of suitable length and style. There are dozens of varying ones to choose from in commercially offered sound effect records. With your selection made, record it at the beginning of a new disc (or tape or wire) and then follow along immediately with a re-recording of the rest of your sound.

You are now ready to project. You

will need some sort of starting cue, but your own experience will soon suggest the best system for your own needs. You will need also a stroboscopic speed control on the projector (see *Stroboscopes are Easy*, November, 1949—Ed.). From there on it's simply a matter of keeping the projector accurately on speed and in sync with your sound system.

You're not likely to want to use this sound system with *all* your films. But it is exciting to experiment with it on a short film where lip synchronized sound is important.

New England

(Continued from page 171)

Sturbridge Village, you will be greeted by the severe but charming outlines of the Oliver Wight House. Built in 1783 on its present site, this ancient home now serves as the reception and information center of the Village. Behind it are the first of three parking lots, while off to the right the main roadway winds across pastureland toward the Wight grist mill.

This building is a reconstruction on the original site of an authentic water-powered flour mill. It is a splendid subject for your cine study of the Village. Drops of water fall from the undershot waterwheel like pellets of gleaming mercury, while the sky offers a perfect background to your angle shots. Within, between the ponderous burr stones, the miller grinds white and yellow corn meal, rye, graham, buckwheat and wholewheat flour.

Beyond the mill the road curves upward to a second parking area. Here, in a compact group, are the Village blacksmith shop, the smithy's home and a wagon shed. In the shop a skilled artisan in iron working today turns out articles of wrought iron inspired by the historic exhibits in the home. Although there is no electric current in the blacksmith shop, I found that by shooting at $f/1.9$ and normal speed I could successfully record, simply by the light from the forge fires, the entire process of shaping a horseshoe.

From the smithing center, Mill Road leads directly to the Village Green, typical heart of all old New England communities. At its western end, as if standing watch over the town's activities, is the Village Meeting House, or church. Along the Green's southern edge are grouped the Mashapaug House (now a craft shop), the Solomon Richardson House, a simple salt-box structure built about 1748, and the Village Inn. Following in design and furnishings the style of a New England hostelry, the inn serves also as a museum for displays of old glassware, woodenware, pewter and tavern signs.

Across from the inn, at the northeast

BANNERS OF PRIDE

APPROXIMATELY as you read this, every member of the Amateur Cinema League will receive (or will already have received) a copy of the League's new membership card. In this same mailing he will receive, with our compliments, two of the League's new "decal" transfers and an announcement of the League's new membership pin. We hope that each and every ACL'er enjoys these three attractive symbols of our association. We at Headquarters have enjoyed creating them.

We like to think, however, that these symbols serve a deeper purpose than simply the enjoyment of their surface attractions. If they are to be true em-

blems, they must have an inner meaning, they must stand for something. As a starter, at least, we believe that this meaning is succinctly and soundly stated in the opening sentence on the reverse side of our new card. It reads as follows:

The Amateur Cinema League was organized to promote the pleasure, encourage the quality and foster the fraternity of personal filming.

Here, we believe, is what the new ACL emblems stand for. They are purposes to be proud of. With these principles behind every ACL pin, every ACL decal and every ACL membership card, our new symbols become banners of equal pride.

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

John V. Hansen, President
Ethelbert Warfield, Treasurer

Joseph J. Harley, Vice President
James W. Moore, Managing Director

C. R. Dooley
Ralph E. Gray
H. Earl Hoover

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, Inc., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

edge of the Green, is the amusing hodge-podge that is Miner Grant's General Store. Moved to Sturbridge Village from Stafford, Conn., where it was in fact a country store, the building now serves primarily as a three-storied museum. Here are collections of copper, brass and iron ware, a milliner's and dressmaker's shop and a rural post office. West of the store and central on the Green's northern side is the Stephen Fitch House, a half-gambrel unpainted structure with the strength and dignity of a New England farm dwelling.

At the far northern end of the Village, grouped between River Road and Church Street, are the cabinet making shops, an optical museum and print shop, the Harrington gun shop, the craft center, a woodworking museum and the gate house. Across from this latter building stretches a pleasant picnic ground, while off in one corner is the pottery shop, where present day potters work at ancient kick-wheels similar to those used two centuries ago.

To see Sturbridge Village, even superficially, requires at least three hours. As a movie making visitor you will naturally plan on staying longer. The village opens this year on May 14 and will remain in operation daily until October 31. Visitors are admitted on weekdays from 10:00 in the morning till 3:30 in the afternoon, but may remain on the grounds until 5:00. Sunday and holiday visiting hours are from 10:00 until 4:30, with closing time at 6:00. For the best filming conditions, I would recommend planning your visit

during the months of May, June, July or October. August and September in New England tend to be photographically overcast with the heat haze of late summer.

So, if you're driving up this way during the summer months, why not plan a day-long stopover at Old Sturbridge Village? You'll find it gives you New England in a nutshell, ready for your camera.

Tips on titling: 2

[Continued from page 175]

dark ground is by lettering in white ink on a black cardboard. (See also *Typed Titles Can Be White*, April—Ed.) In either case you must be careful of the lighting, to prevent reflections which would fog the background. In general, the lights should be placed at an angle of 45 degrees or less to the title card to reduce specular reflection.

However, my favorite method of filming double exposed titles is by the use of transmitted light. This method yields a brilliant letter against a deep black background. The titles are first printed in black ink on a white background, either with lettering guides or by press printing. Next, a copy negative is made of each on process film and developed in contrast developer to yield a clear letter on a dense black background.

These white on black negatives are then positioned before some form of

diffused light source and filmed. In my titling setup, the center of the title board has been cut out and a piece of opal diffusing glass inserted (see Fig. 1). A suitable lamp is placed behind the glass as in Fig. 2. In shooting colored titles on the outdoor Kodachrome which was used for your backgrounds, it is important to remember that the lamp be of the blue-glass or "daylight" type. Since my negatives vary in size, they are held in place by two adjustable L-shaped masks, which in turn are held in place by two spring clamps (see Fig. 3).

For successful double exposed titles there should be good contrast with the background. The background scene, then, should be on the low side, but not underexposed. The title, by contrast, should be effectively burned in. I run the camera at eight frames per second for the title exposure, and with color film and a 150 watt daylight bulb, set the diaphragm at $f/4.5$.

For the smoothest effect, don't fade in your title until the background scene has been established. Then bring in the title quickly, let it sink in and fade out. Also, try to keep your titles simple. Then you can use relatively large letters. I like my letters to have a height of at least $1/20$ of the height of the title card area. And, finally, in making double exposed subtitles, place the letters low so that the audience can enjoy the background.

I'm sure that if you will once try a double exposed title, you will resolve to standardize on this method.

NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York 17, N. Y.

May 1950

TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia ($\frac{1}{2}$ " in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal.* But you'll have to see this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—\$1.00 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its $2\frac{1}{4}$ " by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at \$.25 each or 5 for \$1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

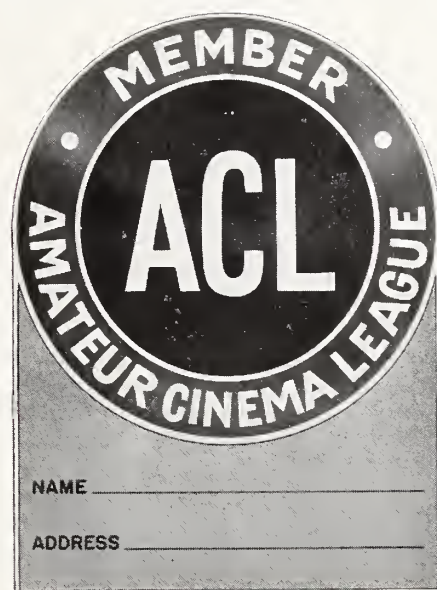
JAMES W. MOORE
Managing Director

* P.S. ACL members of one through four years standing are entitled to wear the *silver-plated* pin. ACL members of five years standing (or more) are privileged to wear the *gold-plated* pin. . . . We'll send the right one!



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

AMATEUR CINEMA LEAGUE, Inc. 5-50
420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

☐ PINS ☐ screw-back lapel type at \$1.00
☐ pin-back safety clasp type each

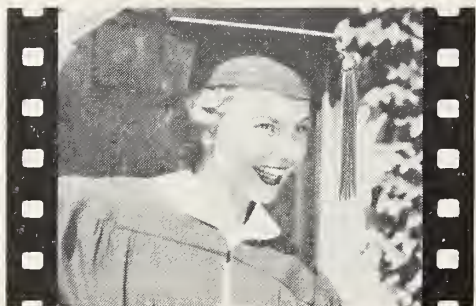
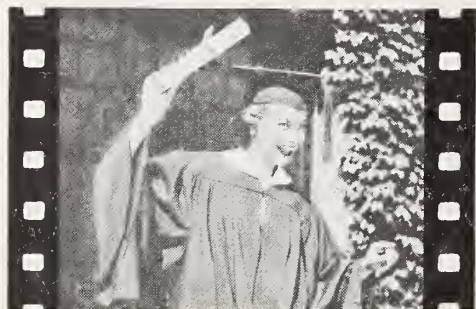
☐ DECALS at \$.25 each or 5 for \$1.00

NAME _____

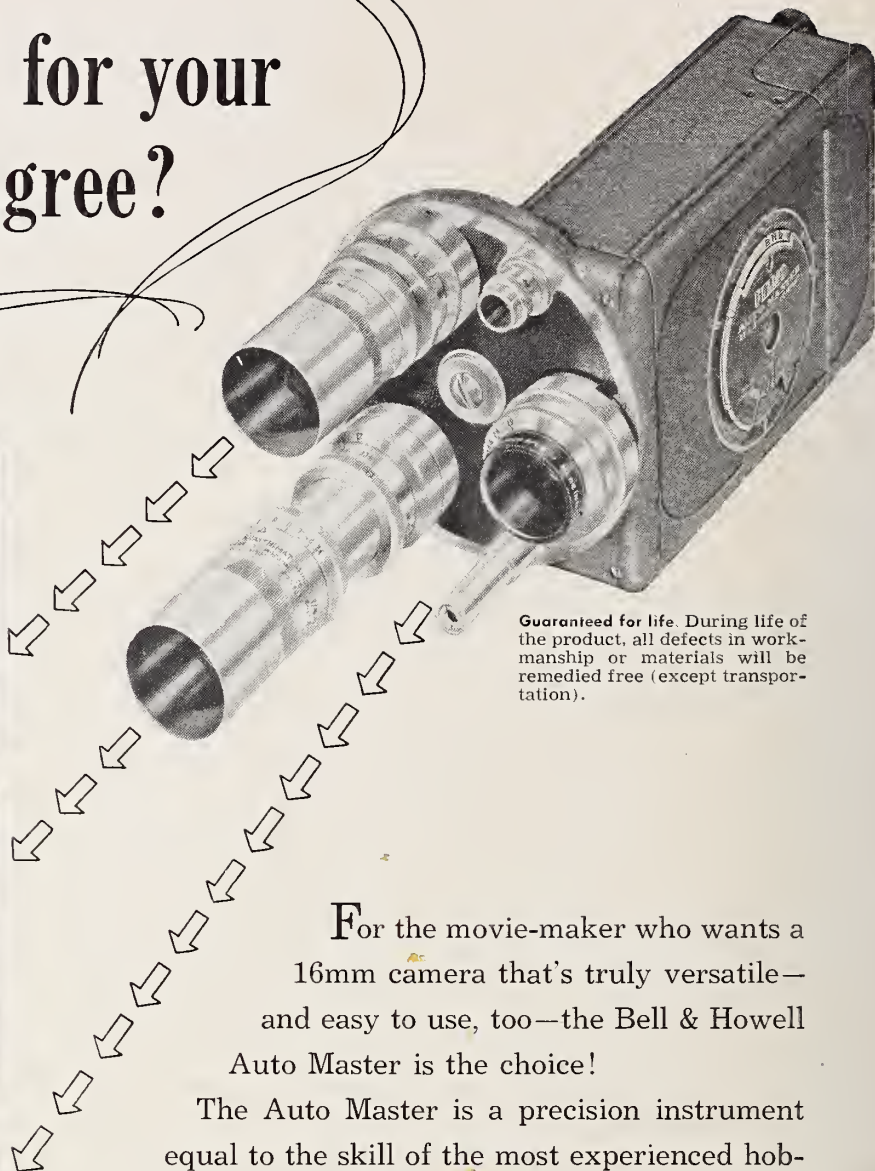
STREET _____

CITY _____ ZONE _____ STATE _____

Ready for your
master's degree?



Change lenses that quick! Simply turn the turret—get these different views of the same subject *without moving from your position*. And no lopped-off heads or off-center pictures, either. The exclusive Bell & Howell positive viewfinders, automatically matched to the lens you're using, show you *exactly* what you're going to get. Magazine-loading, many other features, too. Direct focuser available for focusing through the lens. Ask your dealer to show you.



Guaranteed for life. During life of the product, all defects in workmanship or materials will be remedied free (except transportation).

For the movie-maker who wants a 16mm camera that's truly versatile—and easy to use, too—the Bell & Howell Auto Master is the choice!

The Auto Master is a precision instrument equal to the skill of the most experienced hobbyist—an outstanding member of the fine family of Bell & Howell cameras that has set movie fashions for nearly two generations. With 1-inch f/2.5 Filmocoted lens only, \$222.50.

Convert Your Auto Load to an Auto Master—Now!

Are you an owner of a Bell & Howell Auto Load camera? For summer movie-making, you'll want the added advantages of a turret head. Get your Auto Load converted to a turret model now for only \$59.95. The regular conversion price is \$75. This special price offer expires July 1, so see your Bell & Howell dealer without delay. The special price includes installation but not extra lenses.

You buy for life when you buy **Bell & Howell**
Chicago 45

JUN 12 1950 ©C1B 249755

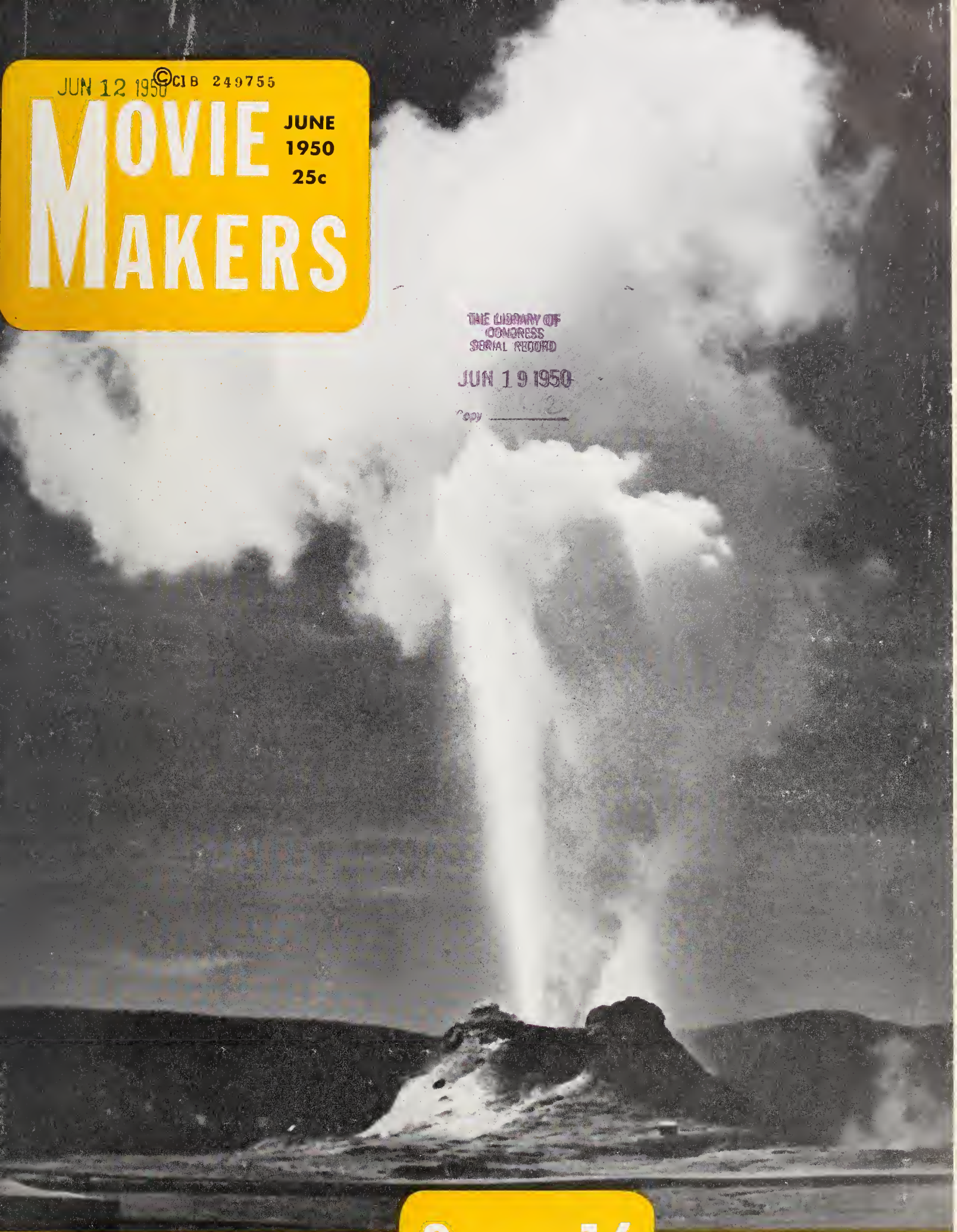
MOVIE MAKERS

JUNE
1950
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORD

JUN 19 1950

Copy _____



THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

VACATION FILM PLANS • CENTERING TITLES • YOU AND YELLOWSTONE

★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Paul C. Vogel



1949 Academy Award Winner, black and white Cinematography on the M-G-M picture "Battleground"

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera... and at no increase in price! Available for older Model H cameras, \$43.41, Fed. tax inc.

Here's why PAUL C. VOGEL Prefers the Bolex H-16

★ New Bolex Eye-Level Focus ★ Automatic Threading ★ 3-Lens Turret Head ★ Tri-facial Tubular Viewfinder ★ Parallax Correction Down to 18 Inches ★ Facal-Plane Type Shutter 190° ★ Needs Oiling Only Once in Three Years ★ Frame Counter Adds and Subtracts ★ Cable Release Can Be Used ★ Audible Footage Indicator ★ Footage Counter Automatically Returns to Zero ★ Variable Speeds from 8 to 64 Frames Per Second ★ Camera Can Be Motor Driven ★ Hand Crank Operation 100 Feet Forward or Reverse ★ Camera Can Be Used for Printing ★ Single Frame Exposures 1/20 sec. to 1/25 sec. ★ Time Exposure ★ Single Claw Operation Adaptable to Sound Film.

*The Heart of a Perfect Picture is a KERN-PAILLARD LENS



Standard of Quality and Precision the world over. Kern-Paillard Lenses are computed, designed and constructed by Swiss precision craftsmen... there is nothing finer in the Home Movie field.

FOR THE BOLEX H-16

Switar 1" f/1.4	\$183.75
Pizar 1" f/1.5	97.00
Yvar 15mm f/2.8	78.75
Yvar 3" f/2.5	128.34

FOR THE BOLEX H-8

Switar 1/2" f/1.5	\$160.42
Yvar 25mm f/2.5	68.25
Yvar 36mm f/2.8	89.54

(Lens prices include Fed. tax)



Kern-Paillard lenses, for Model H cameras, are in focusing-mount, fully color-corrected, specially coated.



MONNA KNOX, Hollywood Movie Starlet, is shown here in actual enlarged frames from a Home Movie sequence made by Paul C. Vogel with the Bolex H-16. This fine enlargement is possible because the exclusive shutter mechanism of the Bolex, in combination with its fine Kern-Paillard* Lenses, assures faultless registration of the image on the film.



The BOLEX H-16 Less Lens, \$282.50 (no Fed. tax)

WHETHER you prefer color or black-and-white for your Home Movies, you can depend upon Bolex to give you the exact picture you want every time—in every climate... under all conditions! And with the "gadget-less" ease of operation that Home Movie Makers demand!

Created and produced by exacting Swiss precision craftsmen, Bolex Model H cameras are faultless instruments preferred by amateur picture makers the

world over because Bolex gives them professional results!

See your Bolex dealer today and get the "feel" of a Bolex. Handle it. Sight it. Check its "gadget-less" operation. You'll learn why America's foremost Cameramen prefer the Bolex for their own Home Movies!

NOTE: The Bolex Model H Camera is available for either 16mm or 8mm film size—exactly the same camera in every detail.



MOTION
PICTURE
CAMERAS

Bolex Cameras are sold and serviced through leading camera dealers everywhere.

PAILLARD PRODUCTS, INC., MM-650
265 Madison Avenue, New York 16, N. Y.

Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

Name _____

Address _____

City _____

State _____

EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

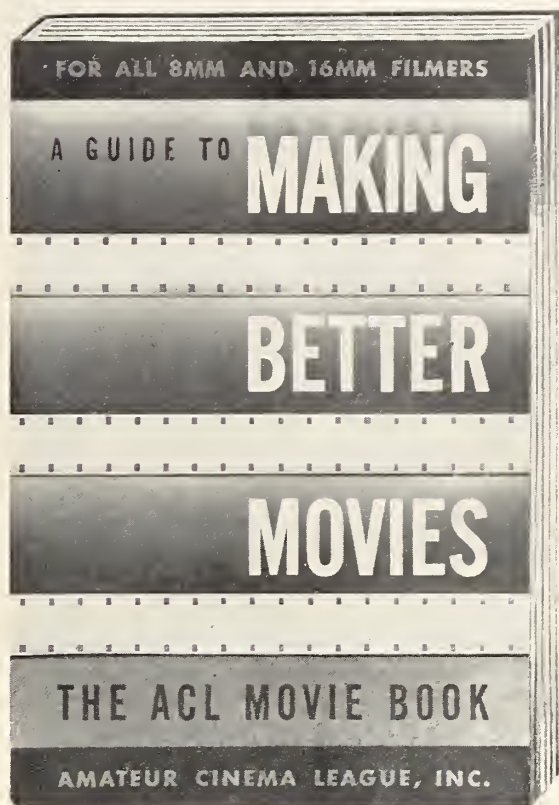
PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.



EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

For full details, see inside back cover and page 232 of this issue of MOVIE MAKERS.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

6-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

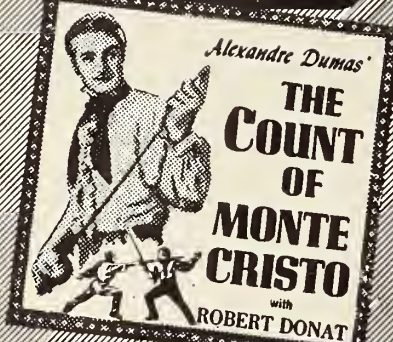
Street _____

City _____

Zone _____ State _____

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



WORLD FAMOUS BEST-SELLER

"MY SON, MY SON!"

Madeleine Carroll
Laraine Day

Brian Aherne
Louis Hayward

PLUS

ALEXANDRE DUMAS'
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Donlevy, Miriam Hopkins

KIT CARSON

Jan Hall, Lynn Bari, Dana Andrews

THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

SHIRLEY TEMPLE as
MISS ANNIE ROONEY

William Gargan, Guy Kibbee, Dickie
Moore, Peggy Ryan

JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES

Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

June
1950

The reader writes	206
New ACL members	208
Closeups	What filmers are doing 209
Which way are you going?	William Howe, ACL 211
Western wonderland	Georgia Engelhard 212
"... I thee wed"	Sidney Moritz, ACL 214
Titles can be centered	J. Meinertz 215
What's wrong with my picture?	James W. Moore, ACL 216
ACL annual meeting	218
Welcome to Liverpool	G. H. Hesketh, ARPS 219
Composition in color	Earl L. Clark 222
The clinic	Aids for your filming 224
News of the industry	Reports on products 225
Late releases	New 8mm. and 16mm. films 231
Kodak photo-information center	232
Clubs	People, plans and programs 234
Greater than . . .	Editorial 238

Cover photograph by Georgia Engelhard

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

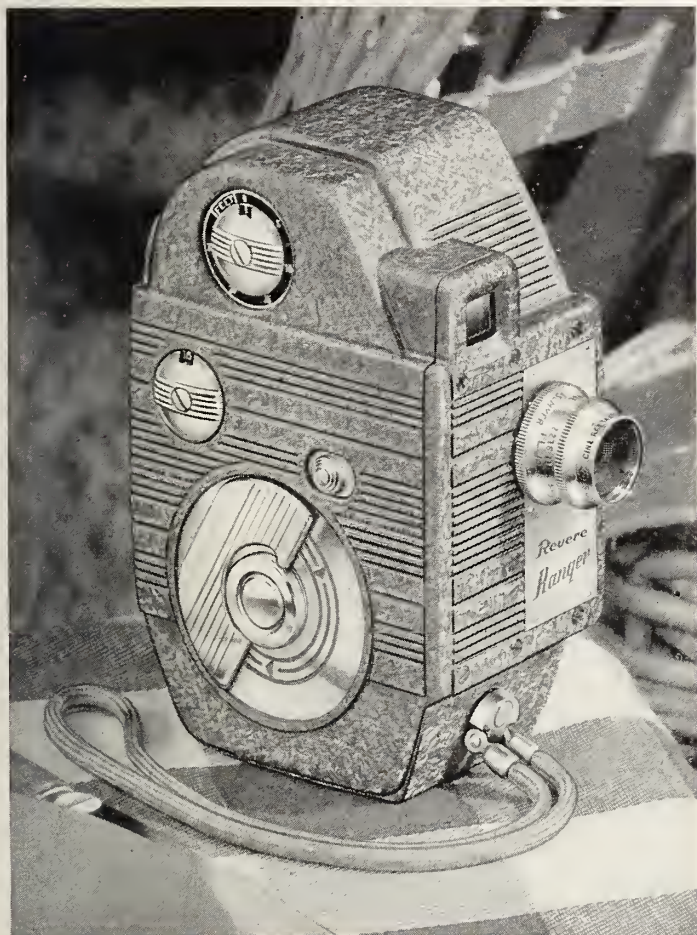
Vol. 25, No. 6. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y.. U.S.A. Telephone LEExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Every picture



is a *living* picture
when it's in *movies*!



*Revere low prices make it easy
to own quality ciné equipment*

Only movies capture the action that makes pictures live—the skill that tames a bronco or lands a fighting fish . . . the play that wins a sports contest. That's why you feel you're actually re-living each thrilling moment when you show it in movies.

There's no trick to taking movies when you use a Revere camera. If you can take snapshots you can easily take movies you'll be proud to show.

There is a Revere camera for you, whether you're a beginner or an expert. And at Revere's low prices, there's one that's sure to fit your budget, too. Compare Revere and you'll know why it's called the value leader!

REVERE CAMERA COMPANY • CHICAGO 16

REVERE "RANGER" 8mm CAMERA

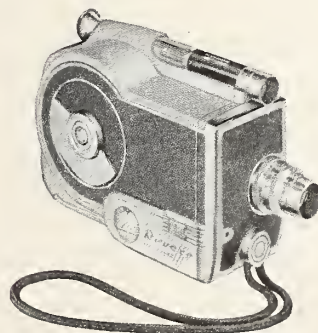
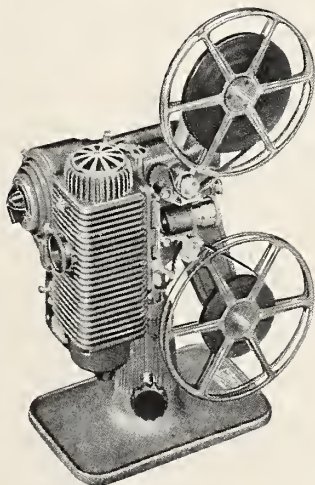
Easy threading . . . five speeds, including slow motion . . . interchangeable lens mount . . . parallax-corrected built-in view finder . . . adjustable footage meter . . . other "high price" features. With fine F 2.5 Coated Lens.

Tax included, **\$62.50**

REVERE "85" 8mm PROJECTOR

"Theatre quality" brilliance and performance. Easy to thread . . . fast automatic re-wind without belts . . . manual clutch for still projection . . . improved gate assembly . . . rheostat speed control. Complete with long-life 500-watt lamp, fast F 1.6 Coated Lens, 300-foot reel.

\$99.50



**REVERE "16" 16mm
MAGAZINE CAMERA**

Brings you instant magazine load . . . built-in, adjustable Micromatic viewfinder . . . new type ratchet-winding key . . . single frame exposure . . . continuous run . . . five speeds . . . provision for cable control . . . footage indicator. F 2.5 Coated Lens.

Tax included, **\$130.00**

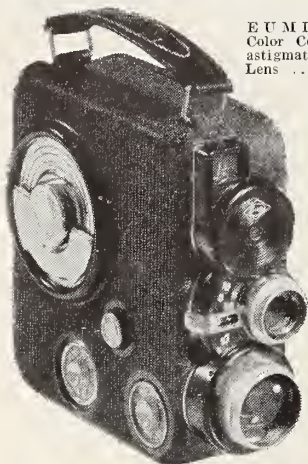
Revere
CINÉ EQUIPMENT

In Pursuit of Happiness Revere Adds to Your Pleasure

Popular In Europe For Years!
Now Available In The U. S. A.!

EUMIG 88

Only 8mm Movie Camera
With Automatic Built-In
Exposure Meter!



EUMIG 88, With
Color Corrected, An-
astigmat f1.9 Coated
Lens \$139.50

← ELECTRIC
BRAIN

← ELECTRIC
EYE

**Precision Engineered Movie Camera
By Europe's Finest Camera Craftsmen!**

The outstanding Eumig 88 automatically gives you the correct exposure whether you use color or black-and-white film! The camera lens sets itself automatically with a unique built-in coupled photo-electric cell which controls the diaphragm opening.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick shots, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, wide range of speeds for slow motion photography, and many, many more features.

See The Eumig 88 At Your Nearest Franchised Dealer
Or Write Dept. 216 For Free Booklet "E".

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.—
50 West 29th Street New York 1, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50¢ each
Price of larger prints on request

From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame
desired. Add 25¢ handling charge on
orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

**STOP APOLOGIZING FOR
YOUR MOVIE TITLES**

Write today for a FREE A-to-Z Sample Title Test
Kit. Make titles that are different . . . better and
tailored to your taste. Try our method . . . FREE.

COMPLETE COLOR OR B.&W. OUTFIT \$6.50

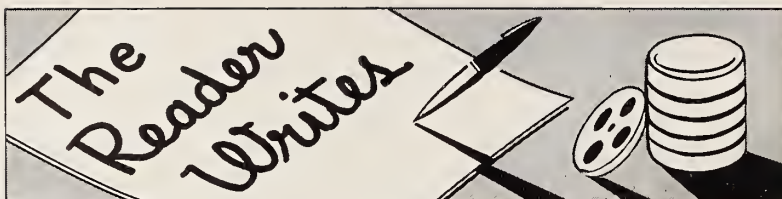
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.



Safeguard your
Film. Ship in
FIBERBILT
CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

FILMING OPPORTUNITY

DEAR ACL: At the suggestion of Ralph E. Gray, FACL, I am writing to inform your members and readers of a unique amateur filming opportunity which will take place from July 1 through July 4 at Kutztown, Pa. (on Highway 222, between Allentown and Reading).

Here will be held the first annual gathering of Pennsylvania Dutch people, in their native costumes and engaged in their native rural activities. For example, reaping machines will harvest a five-acre field, with two women at each reaper gathering up the shocks in a way unique with the Pennsylvania Dutch. Dutch ovens will be in operation, and typically Dutch meals will be served.

ACL members especially are invited to attend and will be given every consideration. For those interested, more information may be obtained from the undersigned.

DR. ALFRED L. SHOEMAKER
Pennsylvania Dutch Folklore Center
Franklin and Marshall College
Lancaster, Pa.

SHOW WINDOW

DEAR SIRs: Frankly, it is with keen interest that I read the various comments of your many readers who commend and criticize MOVIE MAKERS. To us in Australia it is somewhat of a "show window" on movie making equipment that is not available here.

So to those readers who, from time to time, would have you reduce the number of pages devoted to advertising, I would suggest they come and live "Down Under" for a while and drool over the equipment that is available in America but is not to be seen in Australia.

STANLEY A. WHITTINGTON, ACL
Five Dock, N.S.W.
Australia

TITLE CENTERING

DEAR SIRs: Concerning the suggestion by George A. Valentine (*Tips on Titling*, April) of using a plumb bob for centering the title card with the camera, I made a very similar setup recently and came across a problem.

All seem to think that the plumb bob method is foolproof—which just "ain't

so!" True, the bob will show the center of the title from *where it hangs*. But does this mean that the lens is always pointing exactly at right angles to the title card? *No!* The author of this article slides over this problem as if it didn't exist.

BERNARD LEFTON, ACL
Boston, Mass.

An exact right angle between the line of sight of the lens and the surface of the title card may be assured by checking the positioning of camera and card with a spirit level. This was indicated by Mr. Valentine in his center picture, but verbal emphasis on the point was unintentionally edited out of his copy.

NO TURTLE WHARF

DEAR SIRs: I certainly would have been happy to have LeRoy Segall, ACL, with me on a recent tour of the West Indies.

Prior to our departure I noted his article, *Hunt for Human Interest*, in February MOVIE MAKERS and decided I must see the Turtle Wharf in Kingston, Jamaica. To my disappointment, I was unable to find anyone from cab drivers to tour agents or long-time local residents who have ever heard of it. I didn't feel too bad, however, for I found a lot of human interest elsewhere. But next time I'd like a map from Mr. Segall so I can enlighten the natives of Kingston.

DR. CARL J. BAUMGARTNER, ACL
Bismarck, N. D.

Come clean, Mr. Segall! Where are the turtles hiding?

HAD PLANNED . . .

GENTLEMEN: Enclosed you will find my check for renewal of subscription to MOVIE MAKERS. Had planned to let the subscription go this year, but an article in the recently received copy convinced me to retain it.

E. HALSEY HOWELL
Southampton, N. Y.

That's swell! But *what* article was it?

TWO ARTICLES

DEAR MR. MOORE: In the February issue of MOVIE MAKERS there were two articles which were worth a great deal to me. One was *Build A Tripod Triangle*, by Lewis C. Cook, ACL. Just at that time I was starting a picture for our neighboring Passaic General Hospital, and I couldn't make the legs of my tripod behave on the hard polished floors.

The other article was by Al Morton, FACL, about an improved fading control for the Cine Special. I too have

experienced his difficulties, so that his gadget was just what I was looking for.

Will you please give me the address of each of these ACL members so that I may write and thank them personally?

HENRY E. HIRD, FACL
Ridgewood, N. J.

SUNDAY IN THE WORLD

DEAR MOVIE MAKERS: The Club der Film-Amateure was founded under my leadership a short time ago and now has fifty members. We would very much like to take up connections with similar home movie organizations in the United States in order to exchange ideas of mutual interest.

We have plans, together with film clubs in other countries, to produce an international filmed called *It is Sunday in the World*. Would not this be a nice symbol of international cultural understanding?

FRANK FRESE
President

Club der Film-Amateure
Bruderstrasse 1/3
Munchen 22 (US Zone), Germany

GREAT IMPROVEMENT

GENTLEMEN: Just received the new ACL leader and end title in full color and think it is a great improvement. Now all we want is one with sound.

MAJOR THOS. W. RITCHIE, ACL
Dartmouth, Nova Scotia

If and when a magnetic sound track on film becomes available, perhaps we can have one.

CLUB IN COLLEGE POINT?

DEAR SIRs: Could I arouse through *The Reader Writes* column the pride of 8mm. movie enthusiasts in the College Point, Malba and Whitestone sections of the Borough of Queens, New York City?

Here we have a combined population of around 45,000, with plenty of movie amateurs, and yet there is no local club. What's wrong in my territory? If you are interested in forming a club in our neighborhood, please let me know your name and address.

JOHN J. VERDEBOUT, ACL
1028 - 116th Street
College Point, L. I.

SPARE 16MM. FILMS?

GENTLEMEN: I would like to show movies to children at schools, high schools, and distribute films for service to teachers, churches, etc. For that I want 16mm. films, educational and entertainment, sound and silent.

Would you be so kind helping me to get films, asking your members and friends if there is anyone has to spare 16mm. films?

HANS HOH
18 Gabelsbergerstrasse
Bamber, Germany

Questions AND Answers

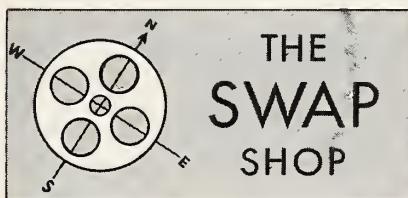
Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

BACK-WINDING MAGAZINES

DEAR SIRs: I have been in the habit of back-winding 8mm. magazine film for double exposures and dissolves by reversing the magazine in the camera. Am I risking fouling the film in the magazine by doing this?

CAPT. WILLIAM E. LARNED, ACL
APO 154, New York City

By no means. This is standard operating procedure, and there is no more danger in reversing a magazine of 8mm. film for this purpose than in reversing it for the second run through the camera.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

GUATEMALA FOR FOOTBALL

FELLOW MOVIE MAKERS: I am most interested in acquiring some 8mm. movies on football and bullfights. In return I should be delighted to shoot any footage desired on Guatemala.

I am in a position to offer shots of coffee farms, volcanos, tropical rivers, Mayan ruins, banana plantations, Indian life and costumes. I would assure that in any exchange my material would be properly exposed and that the other trader would be satisfied.

JON C. KRAKER, ACL
7a. Avenida Sur Numero 10-A
Guatemala City
Guatemala, C. A.

PORTUGUESE PEN PAL

GENTLEMEN: I wonder if I could contact through your magazine any 8mm. or 16mm. fans who live in Portugal, the Azores or Madeira Island? I would like to correspond with serious camera fans or just pen pals. OK if they write in Portuguese. *Merito obrigado!*

JOHN ORNELLAS, JR., ACL
2259 East 19th Street
Oakland 6, Calif.

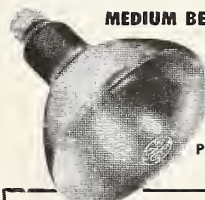


**GOOD REASON
for a
MOVIE!**

There's a good movie in almost everything a youngster does. And it's so easy to shoot 'em...with the new Medium Beam General Electric Reflector Photofloods!

Just put the new PH-375's in handy camera lights and follow the action! For this new G-E Reflector Photo lamp is really planned for movie work... puts more usable light on subjects, uses less current, and permits up to 4 lamps on one home circuit. Grand for color. See your photo dealer. (Ask about handy complete package—lamps and light bracket.)

Get the New
MEDIUM BEAM



**G-E
REFLECTOR
PHOTOFLOODS**

PH-375

*Remember... G-E Lamps
for every photographic purpose*



**GENERAL
ELECTRIC**

BAJA
ROYAL
PROJECTOR
AND REEL
CASE for
Revere 8
Projector

\$12
AT LEADING DEALERS

Holds 6 300-Ft. Reels of Film!
Felt blocking, leatherette-covered plywood construction. Also available for Keystone K-108, K-68, A-8 and K-160.

BAJA Patented REEL CASES
Foam rubber cushions (shown in drawing) hold 8mm and 16mm reels in less space. No grooves, no rattling. 5 styles, sold at leading dealers. Higher in West.....\$7.25

BARNETT & JAFFE
637 Arch St., Phila. 6, Pa., U.S.A.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm.—8 mm.
Black & White and Kodachrome
Price list on request

STAHL
EDITING and TITLING SERVICE
33 West 42 St. New York 18, N. Y.

8MM-16MM KODACHROME BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES
Enlarged to 16.
16mm Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 WASHINGTON 17, DC

ACL LEADERS FREE!

There's a free copy of ACL's new full-color leader for every movie maker you sign in League membership.

And remember . . . The bigger the League, the better it serves YOU. Sign a member this month!

8mm ARCO 16mm
MOVIE FILM

Save By Mail Order!
Buy 6 Rolls—Pay For 5!

FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32

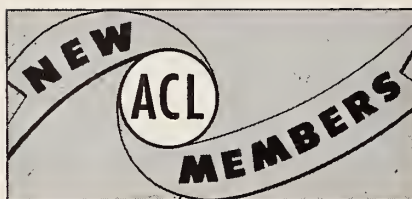
8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft.	4.80
16mm—Magazine—50 ft.	2.95

24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND

8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c.

B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.

ARCO MOVIE FILMS, INC.
Dept. 306, 8616 Fourth Ave., Brooklyn 9, N. Y.



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

F. P. Moran-Guevara, *San Nicolas, Aruba, N.W.I.*
A. M. Ayers, *Pikeville, Ky.*
E. F. Riesing, *Detroit, Mich.*
Melvin Small, *Shawinigan Falls, Canada*
Morris Wekstein, *Chester, N. Y.*
Samuel Wolsk, *Brooklyn, N. Y.*
James McKinney, *LaGrange, Ill.*
R. J. Richards, *Cleveland, Ohio*
W. H. Schmelzel, *Los Gatos, Calif.*
R. Charlie Hamilton, *Wichita Falls, Tex.*
R. V. Henrichsen, *Memphis, Tenn.*
Arthur R. Humphry, *Bloomfield, N. J.*
Allen Schwartz, *White Plains, N. Y.*
Saul J. Siegal, *Jackson, Miss.*

Mrs. Florence E. Aver, *Oakland, Calif.*
Joseph L. Barnett, *New York City*
George Brand, *Toledo, Ohio*
Guillermo Brena, *Oaxaca, Mexico*
J. R. Cissna, *Seattle, Wash.*
Ernest R. Hammer, *St. Louis, Mo.*
Kalamazoo Movie Club, *Kalamazoo, Mich.*
Joseph Kermend, *Riverside, Ill.*
L. R. Mathes, *Waterloo, Iowa*
Wilford L. Miller, *Bismarck, N. D.*
Edwin L. Pearson, *Minneapolis, Minn.*
Frank Tang, *Los Angeles, Calif.*
Earl A. Tucker, *Macon, Ga.*

Samuel Abramoff, *Pawtucket, R. I.*
Howard H. Glaser, *Newark, N. J.*
W. W. Holcombe, *Newtown, Conn.*
M. W. Obermiller, *Lynbrook, N. Y.*
Dorothy B. Smith, *Albuquerque, N. M.*
Mary M. Amon, *Pittsburgh, Pa.*
C. W. Hansen, *Seattle, Wash.*
Nathan Lurie, *Yonkers, N. Y.*
David Palter, *Toronto, Canada*
Raymond V. Hemingway, *Norfolk, Va.*
Frank Hunter, *Wichita Falls, Texas*
Harold McPherson, *Detroit, Mich.*
Dr. A. K. Ulrich, *Peoria, Ill.*
Otis L. Brown, *St. Louis, Mo.*
Mrs. Eugene Callaghan, *Boise, Idaho*
Lena Keen, *Kansas City, Mo.*
Benard Musso, *Post, Texas*
C. R. Parsons, *North Olmsted, Ohio*
A. C. Walker, *San Francisco, Calif.*
Orien S. Woods, *Brownsville, Texas*

C. B. Ball, *Excelsior Springs, Mo.*
Spencer S. Beman, III, *American Embassy, Manila, P.I.*
H. J. Bradley, *Mingo Junction, Ohio*
Arthur W. Grace, M.D., *New York City*
Myron S. Jackson, *Cananea, Sonora, Mexico*
Frederic Law, *Glenburnie, Md.*
Joseph M. Lissak, *Ventnor City, N. J.*
James MacDonald, *East Providence, R. I.*
Lic. Joaquin Moreno, *Mexico, D. F.*
Henry Mueller, *Steinbach, Canada*
Richard H. Parvin, *Hyattsville, Md.*
Carmel Valadez, *Pasadena, Calif.*
Bailey Frye, *Logansport, Ind.*
G. B. Lim, *Hong Kong*
John McDaniel, *Waterloo, Iowa*
Joseph Romeo, *Astoria, N. Y.*
M. E. Wentz, Sr., *Brownsville, Texas*
Matty Breyer, *Fairlawn, N. J.*
Armando Cavalcanti de Albuquerque, *Rio de Janeiro, Brazil*
Merritt's Movie Mart, *Adams, Mass.*

Clyde R. Evans, *Oakland, Calif.*
T/Sgt. Andrew Orr, *Sahara Village, Utah*
Carl Pfeiffer, *Pasadena, Calif.*
Capt. K. S. Brown, *New York City*
A. M. Libman, *Toronto, Canada*
Capt. Roy R. Patterson, MC, *Randolph Field, Texas*
Albert Pearl, *Toronto, Canada*
Sydney L. Stillman, *Philadelphia, Pa.*

J. Battison, *New York City*
Joseph J. Biunno, *Glen Ridge, N. J.*
J. S. Cantwell, *Miami, Fla.*
Dr. Julio de los Santos, *Habana, Cuba*
Mrs. Dave Fowler, *Duncan, Okla.*
L. E. Francis, *Tillamook, Ore.*
Elva W. Hoefner, *Denver, Colo.*
Sam Jago, *Ambler, Pa.*
Perce R. H. Judd, *Jamaica, N. Y.*
William Colin Kirk, *Denver, Colo.*
Mrs. Cortland Linder, *Calcutta, India*
Capt. Mary Lipscomb, *Denver, Colo.*
John L. Monaghann, *Denver, Colo.*
Ward Roe, *Velma, Okla.*
Earl M. Scanlan, *Denver, Colo.*
Mrs. L. D. Shulman, *Denver, Colo.*
R. E. Tilbury, *Hamilton, Canada*
Capt. W. R. Tuttle, *New York City*

C. T. Andrews, *Hampton, Iowa*
Cpl. John A. Miller, *Fort Monmouth, N. J.*
C. E. Omdalen, *St. Paul, Minn.*
Dr. S. S. Alexander, *Los Angeles, Calif.*
Herbert J. Cadwallader, *Toronto, Canada*
Jean Carles, *Grasse, France*
Harry Catlin, *Brooklyn, N. Y.*
M. Dallerup, *Encino, Calif.*
Herb Fulton, *Los Angeles, Calif.*
Charles E. Keller, *Los Angeles, Calif.*
Fred LaMotte, *Los Angeles, Calif.*
Marguerite Niner, *Los Angeles, Calif.*
Charles A. Norbery, *San Antonio, Texas*
Wing You Tong, *Washington, D. C.*

Merlin W. Ballard, *Salt Lake City, Utah*
Robert M. Becker, *West Newton, Mass.*
Cine-Bell Pictures, *Hollywood, Calif.*
Mrs. Victoria Elliott, *New York City*
A. O. Gustavson, *Malverne, N. Y.*
Metro Movie Club, *Chicago, Ill.*
Jack Thuet, *Salt Lake City, Utah*
Marie E. Caterina, *Adrian, Mich.*
Elvin L. Graves, *Denver, Colo.*
Donald E. Halter, *Eztatlan, Mexico*
Reg. Duncan, *Melbourne, Australia*
Mrs. Josephine Margoitto, *Chicago, Ill.*
Roger Pelham, *Muncie, Ind.*
A. Razaak, *Karachi, Pakistan*
Norine Bailey, *Grand Rapids, Mich.*
George Bates, *Grand Rapids, Mich.*
Charles W. Bright, *Pittsburgh, Pa.*
Burt H. Brinks, *Grand Rapids, Mich.*
Kenneth Carrier, *Grand Rapids, Mich.*
Gertrude DeKlein, *Grand Rapids, Mich.*
Orville G. Drake, *South Orange, N. J.*

John Hanson, *Grand Rapids, Mich.*
Capt. Hudson C. Hill, *Grand Rapids, Mich.*
William Norman Kemp, *Grand Rapids, Mich.*
Cornelius Marsman, *Grand Rapids, Mich.*
M.Sgt. J. F. McAvoy, USMC, *Cherry Point, N. C.*
P. Pedersen, *Richmond Hill, N. Y.*
Earl Pennock, *Grand Rapids, Mich.*
Frank Rogacki, *Toledo, Ohio*
John C. Schrammel, *Walnut Creek, Calif.*
Howard Yost, *Grand Rapids, Mich.*
Harold Young, *Ulysses, Kans.*

Norman Bensabat, *Los Angeles, Calif.*
Walter Prince, *New Rochelle, N. Y.*
G. C. Stubbs, *New Orleans, La.*
Avenir H. de Monfred, *New York City*
Dr. Henry D. Guilbert, *Tegucigalpa, Honduras*
George D. Lawton, *Lawton, Okla.*
Donovan E. Smith, *Berkeley, Calif.*
Ira F. Kerwood, D.O., *McGregor, Texas*
Richard C. McKittrick, *Indianapolis, Ind.*
Dr. J. Dirion Phillips, *Shaker Heights, Ohio*
James S. Pittenger, *Lincoln, Neb.*

Closeups—What filmers are doing

GEORGIA ENGELHARD, who tells you what's what and worth filming in Yellowstone this month, might just as well have been born and brought up in the West. She has passed twenty full summers there, ranching, mountain climbing and taking pictures. Miss Engelhard has become in that time the recognized champ of American women mountaineers and holds, besides, a number of records for mountain climbing in the Canadian Rockies.

Actually, our author and photographer admits to being a native-born New Yorker. As the niece of Alfred Stieglitz, somewhat of a champ himself, she learned what a good picture should look like long before she learned how to spell "elonyhydroquinone." Displeased later with what professional photo-finishers did to her mountain snapshots, she took up photography herself. This month's cover will give you an idea of the results.

ACROSS the Threshold: Amiable and enthusiastic, Ernesto Pacheco, of Mexico City, dropped in last month, more or less en route home to his country's capital. Said his wife was out buying their daughter some new duds and he wanted to pass the time pleasantly during the ordeal.

The Pachecos were on holiday, having headed due north to Toronto and then begun drifting back home via Niagara Falls, New York City, Washington, Williamsburg and New Orleans,

EDMUND RUSHMORE, ACL, of Poughkeepsie, N. Y. was another welcome visitor to League headquarters. A charter member of ACL (March, 1927), Mr. Rushmore started taking still pictures over fifty years ago, shot full-color plates (with the English Paget process) as early as 1915, switched to 16mm. Kodachrome movies in 1928 (long since discontinued) and has been using Kodachrome since its advent in 1935.

Spry and ruddy at 75, Mr. Rushmore is heading north this summer to Nova Scotia and the Maritime Provinces. . . . He still uses a tripod with his Filmo 70.

SEEN ON THE SCREEN: *Rainbow Trail*, 250 feet of 8mm. Kodachrome and a Ten Best winner in 1948, has been shown before thirty-eight out-of-state clubs since its award. Not a scratch on it, says producer O. L. Tapp, ACL, of Salt Lake City.

Miracle in a Cornfield, the M-G-M short subject on the Mexican volcano, Paricutin, has played in 8500 theatres in the United States before an estimated audience of 25 millions. The original 16mm. Kodachrome footage from which it was enlarged to Techni-

color was shot by Ralph E. Gray, FACL. It is from the cream of this coverage that *Paricutin*, *The First Year*, Mr. Gray's current non-theatrical release, has been compiled.

MRS. J. R. SAUNDERS, ACL, in cooperation with the American-Oriental Friendship Association, Inc., recently sent us *Japan Cares For Her Children*, her best filming effort to date. It concerns the work of the Meade Settlement and Karuizawa Orphanage in the training and guidance of young children left homeless by the war and other causes. The picture is in color and runs 400 feet of 16mm. film.

THE GRIM aftermath of war is again graphically portrayed with admirable restraint, in *For Us The War Goes On*, produced in Italy under the guidance of Walter Toscanini, ACL, and sponsored by his father, Maestro Arturo Toscanini.

The film treats of the mutilated war orphans in Italy—the small number now cared for by the Foster Parents' Plan For War Children and the larger number still in need of attention. Originally filmed on 35mm. black and white stock, 16mm. sound prints in both English and Italian are now available.

Details concerning the distribution of these two films will be found in *Late Releases* of this issue.—Ed.

FRANK E. GUNNELL, FACL, after serving for years as a teacher in New York City's public school system, has recently been appointed director of motion picture production for the Bureau of Public Information of the Board of Education. His first production, a 16mm. sound on Kodachrome, is *Helping Our First Grade Children To Learn*.

Mr. Gunnell won his first MOVIE MAKERS Ten Best award in 1935 with *Adirondack Adventure*, placed in that contest at least nine other times, and took the Hiram Percy Maxim Award in 1945 with *While The Earth Remaineth*.

THE EMU, that mainstay of the crossword puzzlers and pride of the Australian pampas, has been adopted as a letterhead symbol by Eric M. Unmack (E.M.U., get it?) in honor of his trip this summer to the domains Down Under.

Founder president of San Francisco's lively Westwood Movie Club, Mr. Unmack is in fact returning to visit the city of his birth (Brisbane), accompanied by his wife, who came from Tasmania. They will carry with them for screening before Aussie movie clubs Mr. EMU's able 8mm. studies of typical American cities and country.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. **GOERZ AMERICAN**
OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-6

END
THE OLDEST NAME IN 16^{mm} EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

SAVE 50% TO 25% !! KODACHROME FILM

Genuine Kodachrome, Ansco Color, Super XX, etc. 16 mm and 8 mm. Close dated and short dated. Including Eastman and Ansco Processing. All good. Write for latest list. Stocks constantly changing.

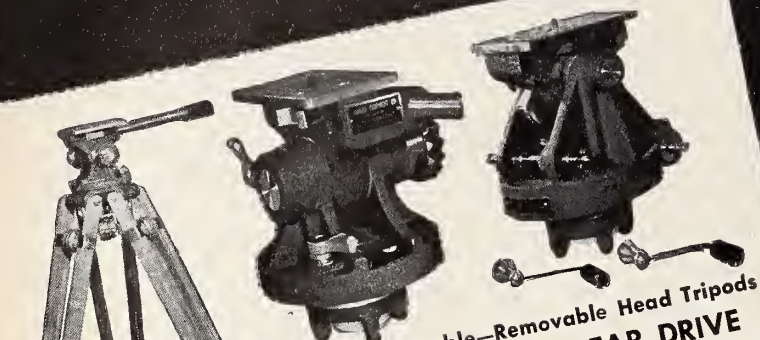
CENTURY PHOTO SUPPLY "M"
5733 Cahuenga Blvd., No. Hollywood, Calif.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

"PROFESSIONAL JUNIOR" Camera Equipment...

... the most versatile and dependable camera accessories available for those who prefer the finest.



Interchangeable—Removable Head Tripods FRICTION TYPE GEAR DRIVE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the changeable head. Both Gear Drive head. Both types fit "Professional Junior," standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

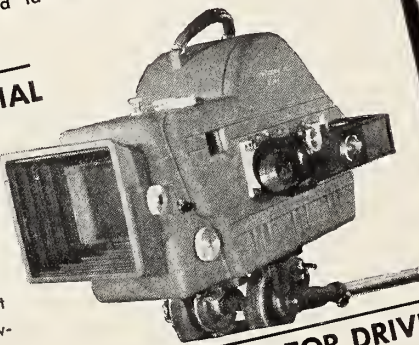
The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronzes.

SUNSHADE & FILTER HOLDER COMBINATION

For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2 1/2" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL

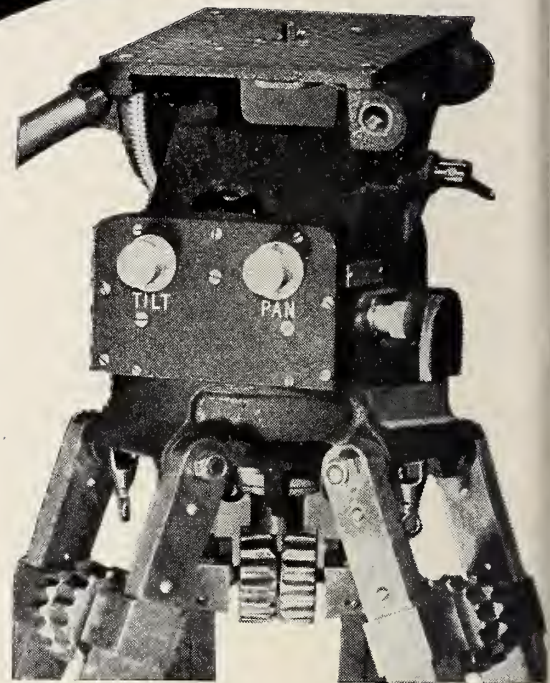
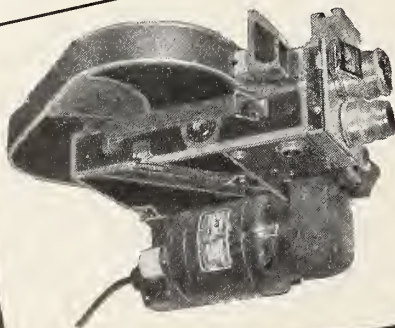
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A davetail bracket is provided to mount an erect image viewfinder.



SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor. Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features **Super Smooth Pan & Tilt Action.**

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either 3/8 or 1/4 in. camera screw.

— ALSO AVAILABLE —

BABY TRIPODS—3 WHEEL PORTABLE DOLLYS—CHANGING BAGS—"HI-HATS"

SEND FOR OUR
ILLUSTRATED
CATALOG



FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Which way are you going?

WILLIAM HOWE, ACL

It takes all kinds of movies to make a film library, but don't make the mistake of thinking that all kinds of sequences make a movie. Anyone who has ever squirmed through a random travel record or a snappy vacationer's rambling epic can verify that.

Before you hit the open road with the open shutter, it is a fine idea to decide where you're going—on the screen as well as on the map. The kind of audience before which you plan to screen your film should be the prime consideration in determining your direction. If you want a film that will please a small, intimate group—close friends, relatives or neighbors—a lively trip film or an activities record can be counted on to strike a receptive note. If you are after a movie that will hold the interest of a large audience of comparative strangers—a club, school, church or civic group—try a place study or a human interest documentary.

THE TRIP FILM

The trip film and the activities record are both personal, as casual as a conversation over the back fence. At their best they have humor, charm and variety, integrated by some unobtrusive continuity gimmick or clever twist of titling. Both are wholly subjective in slant; that is, they concentrate on family or fellow travelers in relation to their new stamping ground, with your roadmates always the focal point of the film. Too often in the trip film the vacationers become simply a pair of hands on a steering wheel or furtive figures in the long shots.

The trip film is essentially a photoplay taken on location, with you and your companions as the stars. Think of the film in these terms and try to incorporate any natural incidents and reactions which the locale suggests: the youngster's wry face as he takes his first drink from a mineral spring; Mother's reluctance to look over the edge of the canyon; Dad watching the pot that never boils over the campfire.

This type of trip record should start at your doorstep and proceed chronologically back to the same stoop, usually giving some motivation for the tour or showing how your vacation spot was selected. There is no point in covering every mile in transit. Reviewing in retrospect the thousands of feet of trip films I have seen, I should say the indiscriminate attempt to include *everything* is the cardinal sin of vacation filmers. Meaningless scenes

that recur much too often are those insignificant roadside panoramas and shots from a moving car. Unsequenced and unexplained glimpses along



PLAYING AT THE POOL might be the theme of this engaging scene from a vacation activities record. Three other plans are outlined.

the route are usually more provoking than provocative for your audience.

THE ACTIVITIES RECORD

The activities record differs from the trip film in that it concentrates almost wholly on how you spend your time *at the chosen playground*. If you are going to a spot that affords a variety of sports and spectacles, you may want to devote most of your footage to showing the folks at home how your explosion shots looked from the ninth green, how the kid took to water skis or how the little woman brought in her first bass. Your film—again with the family in stellar spots—will have more impact if you arrange your sequences so the film picks up speed and momentum. It is a simple but effective trick to lead off with the more passive pastimes like hiking or sailing and save the sizzling tennis volleys, bronc busting and slaloms for bang-up finales. Camping enthusiasts have found that an activities record usually gives the most satisfactory account of their outings.

Since the trip film and activities record are primarily personal, the subtitles are often written diary-fashion in the first person. One or two map shots are not beside the point to orient your audience, but I feel that the dotted trailway has become more graph than graphic.

THE PLACE STUDY

The place study, since it is directed toward a larger audience generally unfamiliar with the family foibles, by-passes the personal aspect of the trek for an objective view of your destination. A top drawer place study will leave the audience with the impression that there is no place in all the world quite like Moose Meadows, or whatever your particular haven happens to be. The canny movie maker will devote his [Continued on page 226]



Here are the four basic varieties of vacation

films. Better pick your plan before you push off



CASTLE GEYSER, hailed by author as pictorially best in Park, erupts for an hour, allowing changes of camera position. Note back lighting.



LIBERTY CAP, strange volcanic plug at Mammoth Hot Springs, is best pictured with figure in foreground to indicate scale.

Western Wonderland

GEORGIA ENGELHARD



SO YOU'RE going out West for your summer vacation! Well, naturally you will include a visit to Yellowstone National Park, home site of Old Faithful and a dozen other of the world's most famous geysers. Just because Yellowstone has been filmed so many times, don't think that it's not worth your while to try your hand at it. Remember, it's not *what* you shoot, but *how* you shoot it which counts. By using your equipment in an imaginative and interpretive way, by putting your own personal feeling behind your footage, you can create pictures which will thrill both your family and friends.

THE BEST SEASONS

What is the best time to visit and film Yellowstone? Let me suggest the end of June or the first two weeks in September. There are several good reasons for the choice of these months. In June, the wide upland meadows are lush and green, the flowers numberless. Especially near Mt. Washburn you will find veritable Persian carpets of glacier lilies, anemones, Indian paintbrush, gentians, blue lupin and forget-me-nots. Streams and waterfalls are brimful from the melting winter snow. The crisp cool air of June mornings makes geyser eruptions most dramatic, since greater clouds of steam boil skyward than on the scorchers of midsummer.

Besides, on these cooler days, before heat, flies and tourist throngs conspire to drive the animals back to mountain passes, many more moose, deer and elk feed

GROTTO GEYSER, although not spouting to height of its more famous fellows, beguiles your camera with its strange crater.



GAME IS TAME in protection of Yellowstone National Park, as seen in this visit of mule deer and dog. But begging bears are dangerous.

OLD FAITHFUL, greatest of Yellowstone geysers, erupts hourly to majestic height. A polaroid filter will darken sky for color film.

near the motor roads. The bears, of course, are ever present. As far as they are concerned, the more tourists the merrier, as long as they are liberal with the chocolate bars. In September, although the lovely flowers are gone, you will find groves of golden aspen and gleaming larch trees, lending color to scenes which otherwise are composed only of blue, green and white.

SUMMER MONTHS CROWDED

Naturally, you will want a certain amount of human interest in your footage; but you won't want to be overwhelmed by it. Well, I can assure you that in July and August Yellowstone is just a madhouse. The roads are clogged, the Fishing Bridge at Yellowstone Lake is three deep with ambitious anglers and at Old Faithful the audience is numbered in thousands daily. Under such circumstances, picture taking can be pretty difficult. In June and September, there are just enough tourists to give touches of human interest and to provide color and scale. You will have more elbow room for your operations and be able to follow through a continuity without damaging interference.

TAKE YOUR TIME

Be sure to allow plenty of time for your stay in Yellowstone. Far too many people whiz through it in one day, stopping but a moment hither and yon to run off a few disconnected feet or to make a meaningless panorama. Obviously, this system is just no good. To get effective pictures you must first plan them and then have time to execute your plan. So don't limit yourself by too tight a schedule. And remember that, although summer weather in Yellowstone is usually far better than in most mountain regions, there also can be days when the light is weak and diffused, the skies overcast and gloomy.

On your first day let me suggest that you leave your camera behind and walk around, studying the geysers from different angles, in different light conditions and at



different times of day. From booklets and from the Rangers stationed there you can find out approximately how often the geysers erupt and to approximately what height. These data will help you plan both a filming schedule and the suitable camera positions for complete coverage.

PROPER EQUIPMENT

Now just a few words about equipment. Although many amateurs operate without a tripod, the use of one is a good habit to form, especially if you plan on using a telephoto. And, in this land of [Continued on page 227]

Photographs by Georgia Engelhard



MAMMOTH HOT SPRINGS presents a weird, sulphurous pattern of steaming terraces against a background of rolling green hills and trees.

What, when and how to film the myriad attractions of Yellowstone National Park



A SCENE AT THE RECEPTION is suggested by this winsome whispered conference between bride and maid of honor. Note simple background.

PROBABLY no other subject in the field of amateur movie making provides material richer in human interest than does the filming of a marriage and its pre-ceremony and subsequent events. It is a challenge to the skill and ingenuity of the movie maker to create a truly fine film, treated with the warmth and dignity that should be accorded a picture of this type. Yet over the years I have seen but few instances in which this challenge had been met satisfactorily.

Most of the pictures followed the same familiar pattern of hurried flashes of bride and groom, of confused crowds, of gaiety, too often undignified, and of a consistent staring at the camera lens on almost everybody's part. Regardless of light conditions, every detail of the ceremony would often be shot, and the sequences put together in the most haphazard fashion. The completed films were invariably carelessly made snapshot records, not motion picture productions of any merit.

It is important that certain equipment be available for the making of a wedding and honeymoon film, equipment which might be dispensed with in the production of a different kind of movie. The tripod in this case is an absolute must. No satisfactory sequences of the bride and groom together can be made without its firm support. A focusing lens will be needed for the many close-ups which should be included. A tape measure is essential to insure that these closeups will be in perfect focus.

All good movies must be planned in advance. This is particularly true when filming the subject under discussion. The movie maker must have an idea of how long the film is to run, what special treatment should be accorded it, whether it is to be titled or accompanied by a running narration, and what the opening and closing sequences should be. A scenario should be prepared to serve as a guide only. It need not be adhered to rigidly and may be

"...I THEE WED"

Wedding and honeymoon films call for
the ultimate in creative imagination

SIDNEY MORITZ, ACL

changed to take advantage of situations as they arise.

Many of the sequences can be filmed in advance of the wedding or even weeks after it has taken place. If the ceremony is to take place in a chapel, the stained glass windows might serve as a fitting opening as the sunlight streams through them. These should be photographed only under the best lighting conditions, determined from observation. Permission can be easily obtained to do this during the many hours when the chapel is unoccupied. A meter reading should be taken, holding the meter directly towards the windows and if possible only about five feet or so away from them. It is a good plan to shoot at three different aperture openings, the one the meter calls for, and the others at the next lower and higher stops. The result most to your liking can be selected.

Following out the same idea, shots may be made of an organist playing and of the organ pipes. This will require the use of flood lights. You will find ministers very cooperative if you confine your picture taking to those hours during which there are no services. Be sure to include effective closeups from different angles of the organist's hands and of the organ pipes. Request the organist to play the *Wedding March* as you film him, so that the phonograph recording of that selection may be synchronized with the screening of these shots in the completed film.

Creative faking (see January, 1949) is an effective technique for maintaining the spirit and mood in a wedding film. At home, with the aid of a telephoto lens and proper lighting, you can stage the sequence of the groom slipping the ring on the finger of his bride. At home also you can photograph the page in the Bible from which the minister may be reading. Preparations for going away can be filmed at leisure weeks after the couple are comfortably settled in their new home.

Continuity should be treated imaginatively. One need not show every detail of the marriage ceremony, nor every step of the honeymoon trip. A suggestion is sufficient. After the fade-out of the couple packing, for example, a brief sequence of a speeding passenger train will readily cover the gap of the trip since the couple left home and arrived at their honeymoon retreat.

The honeymoon will provide excellent picture possibilities. Here, away from the crowds and all the excitement, sequences can be well planned and easily executed. Both bride and groom should appear in these scenes. The use of a tripod will enable them to do this very successfully. When both are to appear in a scene, the camera is placed on the tripod and the intended field of view lined up. The sequence might even be walked through by one of the couple as the other checks through the viewfinder on composition and lines of action. If you can enlist a third person to release the camera starting button after your preparations, so much the better. If not, you can lock it down yourself, hurry into the scene, play your part and then jump out [Continued on page 236]

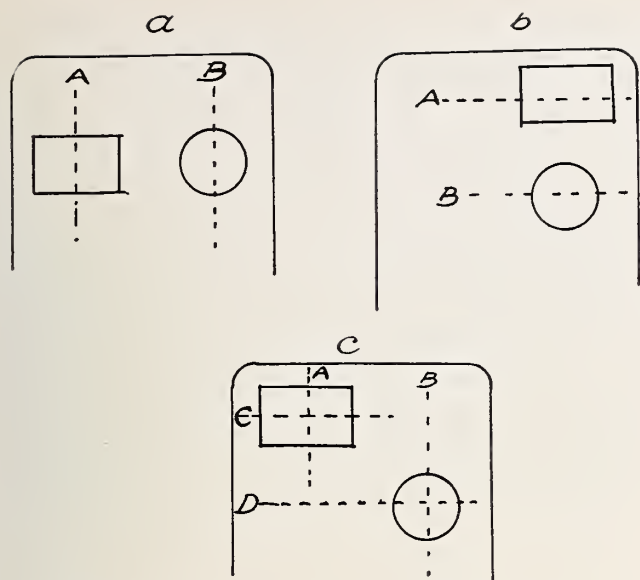


FIG. 1: Three possible patterns of lens-viewfinder offset are seen above. Diagrams are picturing cameras as seen from front.

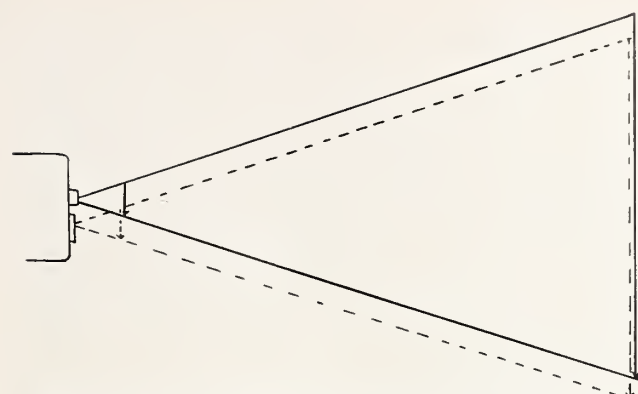
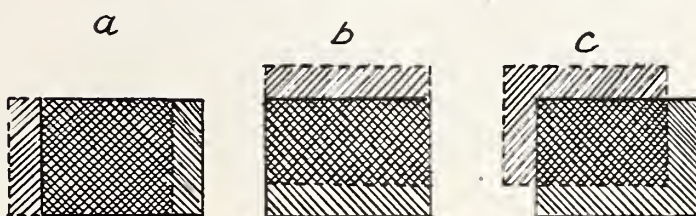


FIG. 2: Parallel but differing viewpoints of lens and viewfinder and increasing effect at rear distance to camera are seen here.

FIG. 3: Patterns at right illustrate differing field seen by lens and viewfinder pairs above. Cross hatching is seen by both.



TITLES CAN BE CENTERED

Here is a simple system of aligning titles, using the camera viewfinder as a visual check

J. MEINERTZ

THE big trouble in making titles is, as we all know, that of centering. There are numerous ways of lettering up the captions—by hand, on the typewriter, with movable letters or by press printing. The general titling setup is almost standardized—in either vertical or horizontal form—and consistently accurate exposures may be realized after a few test runs. But getting that pesky title card centered is a real problem.

The cause of this difficulty is again pretty well known. It is due to what is called parallax. This neat sounding word refers to the inevitable difference in viewpoint (and therefore coverage) between the lens of one's camera and the viewfinder. This difference in viewpoint is created, obviously, by the fact that these two optical systems cannot, physically, be mounted in the exact same spot on the camera.

Thus, they are of necessity *offset* from each other. This offset (see Fig. 1) may take one of three forms: horizontal, as in (a); vertical, as in (b), or both horizontal and vertical, as in (c). In any of these three forms, the amount of offset (actual linear distance) may also vary, depending on the design of your camera. Generally the amount is not great—say not more than 2 inches—horizontally or vertically. Thus, the effect of parallax on a field of view at 25 feet from the camera is not important. But its same effect at 2½ feet from a title card can be ruinous.

This difference in effect is created by the fact that, though the fields of view of a camera lens and viewfinder may differ, their lines of sight are parallel (see Fig. 2). And, further, they *remain* parallel all the way to infinity. This means in turn that, at any distance, the *square area*

covered by the lens and the square area covered by the viewfinder will be exactly equal—although the borderlines of these areas necessarily differ. It is on this simple optical fact that my system of title centering is based. Let's see how it works out.

As a start in the explanation we shall first refer back to Fig. 1, since it is important to have clearly in mind the exact effect of lens-viewfinder offset. (You should assume, incidentally, that the diagrams represent the camera as seen from the front.) With this in mind, let us now see what happens with camera (a) in which—from the *taking* position—the viewfinder is offset horizontally to the right of the lens.

What happens is shown clearly in Fig. 3. We see there that camera (a) will show a narrow margin of picture (at the right in the diagram) seen only in the viewfinder, a similar narrow margin of picture (at the left in diagram) seen only on the film image, and a major portion of the picture seen in both viewfinder and film. Similar patterns are created by cameras (b) and (c), varied only by the lens-viewfinder offset implicit in their design.

So what? So-o-o. if we now measure the exact offset between lens and viewfinder, we shall know the distance and direction in which either the title card or camera should be moved to compensate for the difference in viewpoints.

Let's take camera (a) with its horizontal offset as an example. By measurement we determine that the distance between viewfinder axis A and lens axis B (Fig. 1) is exactly 1 inch. Suppose, now, that we make a title setup and align the title through the [Continued on page 236]

WHAT'S WRONG WITH MY PICTURE?

CONTRAST RANGE



CONTRAST RANGE of lighting above is 2 to 1, regarded as ideal for color. The subject contrast is at least 16 to 1.



LIGHTING RANGE here has been raised to 4 to 1, the limit for good color. Note shadows blocking up along left side.



OPAQUE SHADOWS are hard at 10 to 1 light ratio, but note that lights and darks of subject remain same throughout.

JAMES W. MOORE, ACL

Photographs by ERNEST H. KREMER, ACL

IN THE FIRST installment of *What's Wrong with my Picture?* (see May MOVIE MAKERS), we examined the symptoms, causes and cures of six fundamental filming difficulties. These were incorrect exposure, incorrect focus, dirty camera gate, scratched film, edge fog and excessive panning. These are, in the League's experience, the *most* common ills to which amateur movies may fall heir.

However, there are others, many others, each as unhealthful to your filming happiness as those already diagnosed. If you'll step into the clinic room, we'll continue the examination.

CONTRAST RANGE

To get our terms straight right at the start, let us agree that the terms *contrast range* and *brightness range* are interchangeable descriptions of the same quality. Either one can be used correctly to refer to the range (or ratio) between the maximum and minimum intensities in a given scene.

And, it should be noted, we have used the word "intensities" with definite purpose. For, in any discussion of contrast range, we should keep clearly in mind that this ratio exists in *two* quite different forms. There is first the contrast range between the brightest colored *object* in a given scene and the darkest colored *object* in that scene. There is also the contrast range between the strongest *light* falling on the scene and the weakest *light* falling on the scene. Thus, given exactly comparable lighting patterns, but at different levels of intensity, it will be found that *subject* contrast range in a given scene remains at exactly the same ratio regardless of the light falling on it.

SUBJECT, LIGHTING RANGES DIFFER

The importance of keeping in mind these two forms of contrast range is that in color filming the admissible range of contrast for scene subject matter and scene lighting differ markedly. The ratio between a scene's lightest color and darkest color may be recorded successfully at as high as 16 to 1. This means, in terms of apertures, a difference of four full stops between meter readings on the two extremes. The permissible contrast range in scene lighting, however, is generally set at a maximum of 4 to 1, or two full stops difference between highlight and shadow. A 3 to 1 ratio in lighting is better and, indoors especially, 2 to 1 will be pleasanter for general shooting.

THE SYMPTOMS: Contrast range as a filming difficulty generally exists side by side in both its forms—subject and lighting. In fact, except under wholly controlled light conditions, the effects of subject contrast and light-

The symptoms and causes of
four more filming difficulties
... Part 2 of a series



PARALLAX CUTOFF



A **BEHEADED BEAUTY** is usual result of parallax between lens and viewfinder. Correction can be estimated by experiment.

ing contrast constantly intermingle and interact upon each other.

For example, if, under bright-sun lighting conditions, one person stands in direct sunlight and another in the open shade of the side of a house, there will be a difference in correct exposure between the two of three full stops. This will translate into a contrast range of 9 to 1, should you attempt to picture both persons in a single scene. . . . If, on the other hand, these same two persons take their same positions under cloudy-bright lighting conditions, there will be no appreciable difference in exposure for either—and the strong contrast range vanishes.

THE CAUSES: Obviously, the causes of excessive contrast range are inherent in the problem itself—strong differences either in subject matter, or lighting, or both. More worthy of discussion are the cures for this movie malady.

Outdoors, the most effective cure is to avoid the selection of scenes with excessive contrast. This can be checked most accurately with your exposure meter. Take a reading on the lightest color in the scene and on the darkest color in the scene, *with both under identical lighting*. If their contrast range does not exceed 16 to 1, the scene

LENS FLARE



LIGHT ON LENS, even though coated, has flared this shot into the sun. Deeper lens hood or hand-shading is called for.

SLANTED VIEWFINDING



FOREGROUND FIGURE is vertical, but horizon line is slanted due to inattention to background. Conscious care is needed.

is satisfactory as far as *subject* contrast is concerned.

Check now on the lighting range. Take a reading on an average colored object (a gray check card is best) in the brightest light and a similar reading on an average object in the dimmest light. If the lighting contrast does not exceed 4 to 1, and if there is not a preponderance of light or dark area, the *lighting* range is satisfactory as well.

Indoors, under controlled light conditions, the problem is not so acute. Here it is the lighting range which counts more than the subject, and this can be checked easily with the meter and brought into balance if necessary. Our three illustrations show the results from lighting contrasts (on identical subject contrasts) of 2 to 1, 4 to 1 and an extreme of 10 to 1.

PARALLAX CUT-OFF

THE SYMPTOMS: This distressing difficulty is all too easy to recognize. Generally evident only in closeup shooting, parallax cut-off is characterized by the omission from the image *on the film* of a portion of the image seen *in the viewfinder*. As in our illustration, it quite often results in the partial or entire "beheading" of a subject—since the ma- [Continued on page 233]

NO LENS FLARE



SUREST SOLUTION of lens flare threat is to change the camera viewpoint. Note sparkle created by sidelight, shadows.

ACL ANNUAL MEETING

Harley named President, Gray vicepresident, Elliott a director, at 24th meeting of League

JOSEPH J. HARLEY, FACL, of Summit, N. J., was elected President of the Amateur Cinema League;

Ralph E. Gray, FACL, of San Antonio, Texas, was elected vicepresident, and Arthur H. Elliott, ACL, of Chicago, Ill., was elected to the League's board of directors—these were the highlights of the twenty fourth annual meeting of members of the Amateur Cinema League and of the directors' meeting which followed.

The members' meeting was called to order at 2:00 p.m. on May 10, 1950, at League headquarters. It was attended, either in person or represented with proxies, by 1176 members of the League. It was by their balloting that Mr. Elliott was named to the board of directors, to fill out the term of H. Earl Hoover, ACL, also of Chicago, whose resignation from the directorate was accepted with regret. Also named to the board—this time in re-election—were Roy C. Wilcox, ACL, of Meriden, Conn., Harold E. B. Speight, ACL, of Boston, Mass., and Mr. Gray.

Reporting at the members' meeting for the management of the League, James W. Moore, ACL, managing director, termed 1949 as "a year of building for the ACL." Mr. Moore cited among the year's operations the overall redecoration of League headquarters, the creation of an ACL membership leader in full color, the publication of a revised edition of *The ACL Movie Book*, the successful launching of this book on the retail photographic market, a strong rebirth of interest and competition in the annual Ten Best contest, the design and release of an attractive new card of ACL membership, the creation and announcement only last month of an ACL membership pin and ACL membership decalcomanias. The effect of these operations, he summarized, was a vigorous revival of interest in League activities and membership.

The election of a new President and vicepresident of the Amateur Cinema League took place at the annual meeting of directors immediately following the members' gathering. It was occasioned by the resignation of John V. Hansen, FACL, of Washington, D. C., who had served for three years as ACL President and ten years as vicepresident. After accepting Mr. Hansen's resignation with

regret, the directors unanimously elected Mr. Harley (vicepresident for the past year) to the top post. Mr. Harley then immediately resigned as vicepresident, and Mr. Gray was unanimously named to that office.

League members everywhere will be ably and understandingly served by these two outstanding leaders in the field of amateur movies. The interests of amateurs throughout the entire Midwest will be actively supported by Mr. Elliott, already widely known to clubs and individuals in that area. MOVIE MAKERS is happy to introduce—if such be necessary—these experienced and able amateur filmers.

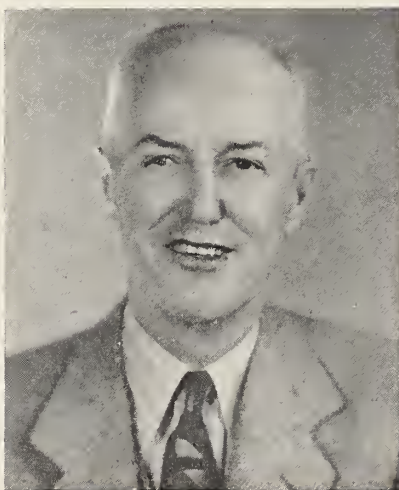
JOSEPH J. HARLEY, FACL

Joseph J. Harley bought his first movie camera—a Cine-Kodak Eight, Model 20—in 1937 to record his hunting and fishing trips. His first award winning amateur movie was *Whitetail Trails*, produced in 1938 and a local club contest winner. After this production, filming honors followed with regularity. These included *Auntie in Moccasins*, Ten Best in 1941; *Land of My Dreams*, first prize, Metropolitan Motion Picture Club in 1941; *In His Own Judgement*, Maxim Award winner in 1944; *Design in White*, Honorable Mention in 1946; *Crystals While You Wait*, Ten Best in 1948; *Little Intruder*, first prize, Metropolitan Motion Picture Club in 1949; *Hurry Call*, first prize, MMPC four-minute contest in 1949.

Mr. Harley joined the Bell Laboratories club (in New York City) at its founding in 1938 and was its chairman in 1939. In the same year he also joined the New York 8mm. Motion Picture Club, of which he is still an associate member. Signing with the Metropolitan Motion Picture Club in 1940, he served it as program chairman for two years, was in charge of projection and sound for three years, director of the club's Gala Night programs for two years, a club director since 1943 and its president from 1945 until 1947. He has been a member of the Amateur Cinema League since 1942, was appointed to its Fellowship in 1945 and was elected a League director and vicepresident in 1949. [Continued on page 229]



JOSEPH J. HARLEY, FACL



Beverly Studios

RALPH E. GRAY, FACL



Lowry

ARTHUR H. ELLIOTT, ACL

WELCOME TO LIVERPOOL

G. H. HESKETH, ARPS

AT Liverpool's waterfront (known as the Pier Head), near the Royal Liver, the Cunard and the Mersey Docks and Harbour Board Buildings, there is a memorial plaque which records the movement of American troops and cargoes through the port during the recent war. Altogether 1,200,000 troops passed through Liverpool, the great majority of them going immediately to bases in other parts of England, giving only a glance in transit at the city.

Many of them, however, may be coming back to Britain for a vacation this year and will then be able to see (and film) the more interesting sites in and around England's gateway to the West. These notes will help them and other visitors to make the most of their opportunities, whether they reach the city directly by ocean liner or arrive there in some other way. Let us divide the tour into two parts, concentrating first on the town, the river and the docks.

Start at St. George's Hall, one of the finest classical buildings in the world, containing two concert halls and the law courts. A walk through the neighboring gardens and around the Hall, taking some establishing shots, will bring you into the open space in Lime Street. Here there's a very rare sight—a Punch and Judy show in full performance *in the heart of the city*. Seen generally only at seaside holiday places, our show draws a good audience of young and old throughout the summertime. Alternate reaction shots of the audience and of the comic puppets will bring a laugh early in your film—a useful point to consider when editing. The background should show the big buildings and passing traffic, thus stressing that Punch and Judy are really in the city street.

A minute or two away, in Clayton Square, there are the flower sellers, who are almost as well known to visitors as their counterparts at Piccadilly Circus in London. They'll be a useful subject (particularly for color film) and will provide human interest and a touch of character.

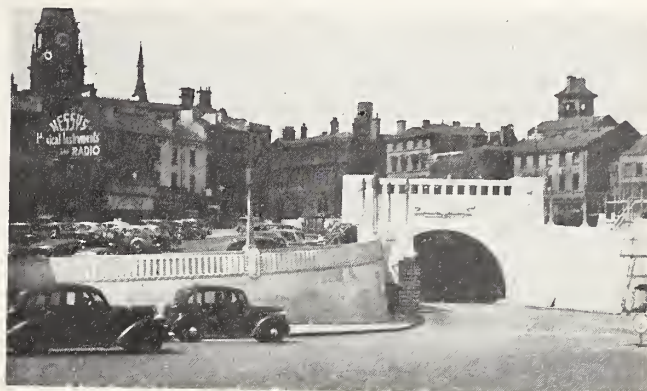
Now walk along Church Street, Lord Street, Castle Street and Water Street, taking occasional quick shots of busy shoppers and traffic. Add somewhat longer shots of the main buildings—the Town Hall (where you may see the Lord Mayor entering or leaving), commercial buildings in Water Street, the church of St. Nicholas (the Sailor's Church), now being rebuilt after war damage, and lastly the three big buildings at the Pier Head. Here, too, you can take a closeup of the memorial plaque I have mentioned.

From the landing stage at the Pier Head, go by river steamer across the Mersey to New Brighton and back. You'll enjoy the trip and get some busy shipping scenes at the same time; and you may [Continued on page 237]

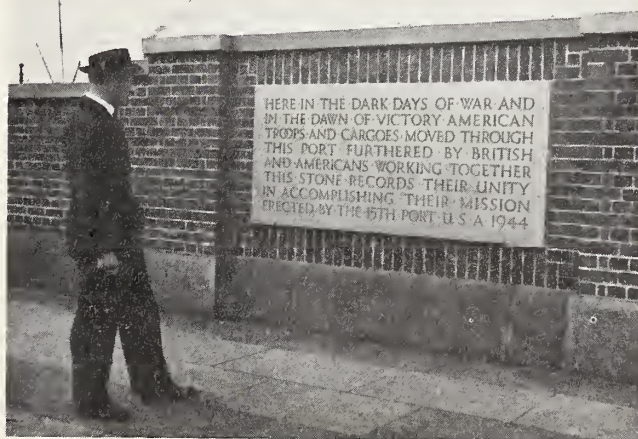
England's gateway to the West extends the hand of friendship to filmers from overseas



LIVERPOOL CATHEDRAL, here viewed from Hope Street, has been fifty years in building. Sandstone quarries used are nearby.



RIVER MERSEY TUNNEL, its forty four foot diameter making it largest underwater tube in the world, is Liverpool's pride.



MEMORIAL PLAQUE to British-American unity in working the Port of Liverpool is at Pier Head. City-framed Punch and Judy below.



Here it is!

A new Bell & Howell magazine loading 8 for only \$129⁵⁰!

**Now – an easy way to Bell & Howell
quality vacation movies – at low cost!**

You told us you wanted a movie camera with these specifications—

Simple to operate.

Inexpensive to run.

Easy-on-the-pocketbook price.

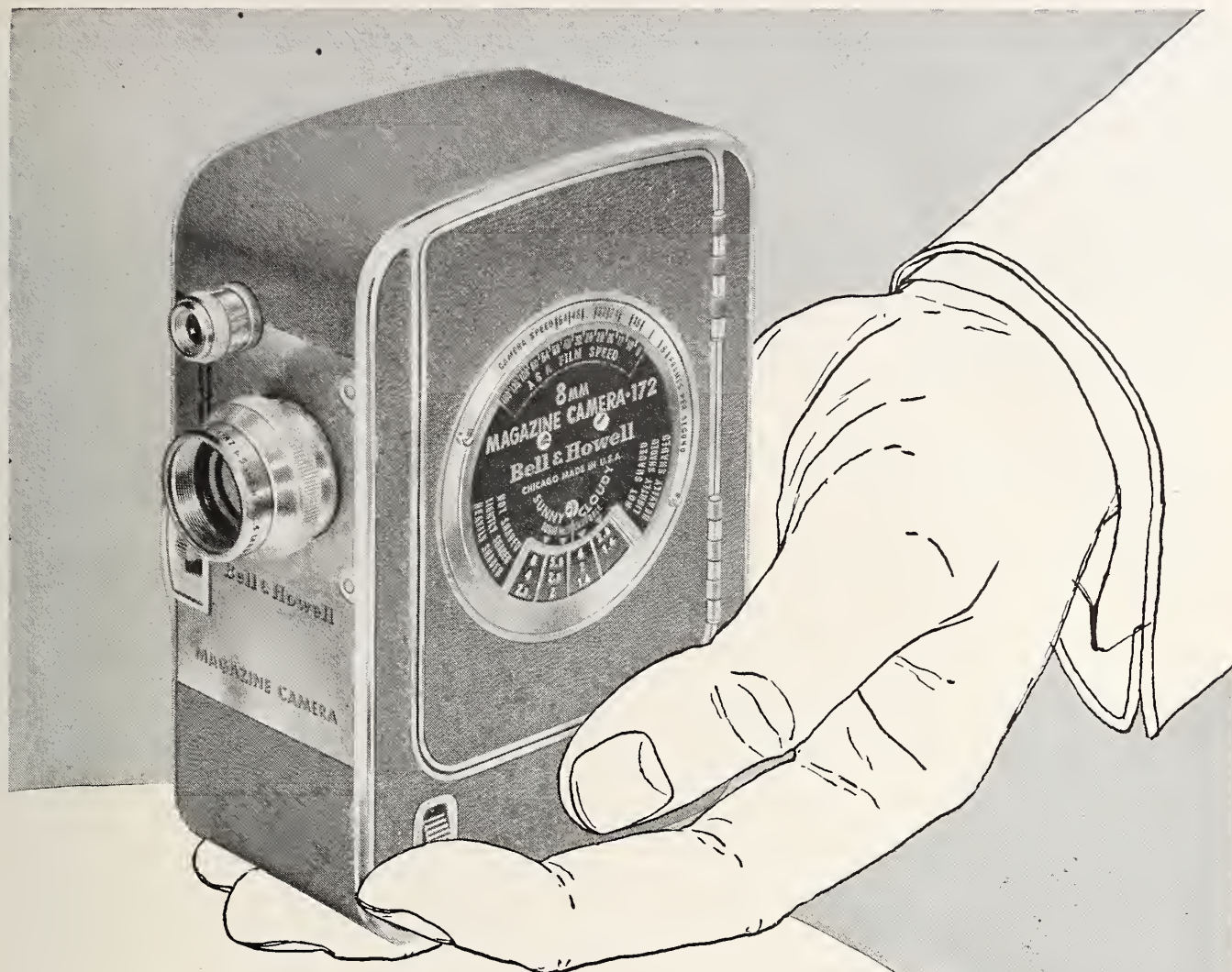
No sacrifice of the famous Bell & Howell quality.

Well, here it is—and it fills every one of your demands! The new camera is truly a worthy member of the fine Bell & Howell family.

Pictures you take with *this* camera don't jump and jiggle when thrown on the screen. They're crisp, clear and lifelike—true Bell & Howell movies.

Easy magazine-loading makes this camera ideal for vacationers. Load and unload the camera in full daylight. Just lift out one magazine and drop in another. Change magazines whenever you please, from color to black-and-white or vice versa. You don't have to wait until all the film in a magazine is exposed.

And 8mm film is an advantage, too. Means *more* fine vacation movies at less cost. Make this vacation one to remember by taking along this wonderful camera! See your dealer today!



Eight great features!

Convenient magazine-loading, no threading, no bother



exclusive

Bell & Howell positive viewfinder, you see exactly what you get



five easy-

to-set camera speeds, including true slow-motion



simple, accurate film footage

indicator



easy-to-read built-in exposure guide



precision-built like all

the other fine Bell & Howell cameras



fine Filmocoted f/2.5 lens for

needle sharp, professional quality pictures



low cost operation with 8mm film.

And it's guaranteed for life! During life of the camera, any defect in workmanship or materials will be remedied free (except transportation).

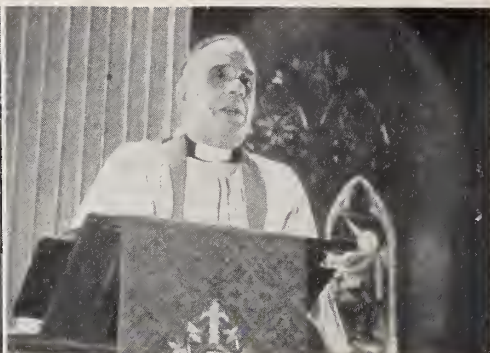
You buy for a lifetime when you buy **Bell & Howell**
Chicago 45



VERTICAL LINES, accented by the window treatment, lend strength and dignity to this pleasing architectural composition.



THE "S" CURVE, favored for centuries, may be compressed by using a telephoto lens, lengthened in pattern with wide angle.



TOTAL BALANCE between light fluting and shadowed window gives accent to this upward angle on the white-robed minister.

COMPOSITION IN COLOR

How the full-color camera affects the basic pictorial values of line, balance and contrast

EARL L. CLARK, *Director Associated Screen News*

THE spectrum has opened new horizons for the pictorial cameraman. And with these new opportunities have come new problems, calling especially for a reconsideration of the whole technique of pictorial composition. In monochrome, line, balance, contrast and simplicity are the basic compositional factors. These principles, of course, still are important in color, but their relative values change.

LINE GIVES WAY TO MASS

Line, which is probably the greatest aid to the pictorialist in black and white, loses its dominant place in color to mass and tonal value. This does not mean that line is not important in color; as we have stated, line is a major principle of composition in all pictorial work. But where the line is invariably bold and easily discernible in monochrome, it is harder to follow in color. It is usually broken by tones and shades and overpowered by the color masses in the scene.

BALANCE AND CONTRAST CHANGE

Balance also is altered by the addition of color. A non-colored farm scene, which includes a barn, may be perfectly balanced. Now color the barn red and you can

overpower and destroy the balance in the picture with the eye-catching color.

Contrast in monochrome usually is achieved with a background of a density different to the foreground. In color this is not necessary. The variations in hues will provide sufficient contrast.

The relationship of monochrome to color deserves a story in its own right. But, if we are to understand composition with the spectrum, it will be helpful to review momentarily our working knowledge of composition itself.

COMPOSITION DEFINED

In its briefest definition, composition is simply arrangement. The objective is to secure unity and simplicity, a single theme or story, a single center of interest to which all other picture elements are subordinated. These other elements complement the center of interest by pointing to it with line and accentuating it by contrast of color.

For example, a picture of a little girl crying might have its story complemented by showing a broken doll on the sidewalk, and a sympathetic passerby in the background trying to pick up the pieces. This could be grouped easily in a triangular composition.



A RADIAL PATTERN is neatly diagrammed by the gleaming plane propeller and a man's arching body against the darkened setting.



GREEN FOLIAGE, gray-green water and a sky of changing blue are the cool predominant tones nature teaches us to use as backdrop.



A GLASS SURFACE was used here to create a camera viewpoint which alters the normal direction of line and mass for composition.

16mm. scenes by Associated Screen News



A LOW CAMERA position creates an upward angle which clarifies the background and directs the eye's attention to the sign.



A SEMI-CIRCLE, really an "S" curve half completed, begins best in either low corner and sweeps upward to corner opposite.



PLANNED PLACEMENT of these figures in the foreground gives depth to this scenic view and accent to the arching bridge in rear.

ARRANGING COMPOSITION

There are two common ways of arranging composition: (1) by physically moving the scene elements into the desired positions and (2) by altering the camera's point of view.

It is surprising to note the change that can be effected by a camera movement of a few feet—or even a few inches. There is a moral to be gained from this observation. You should look beyond the center of interest so that you can rearrange your viewpoint to select the best available background. Of one thing you may be sure. If you don't look beyond the subject, the camera will.

SIX BASIC FORMS

Do you remember the use of lines in composition—to lead the eye to the center of interest, unify the picture elements and create psychological moods?

How about those six basic composition forms—the triangle, the circle, the cross, the radii, the "L" angle and the "S" curve? The "S" curve is possibly the most familiar compositional device with photographers. It has been used so often for rivers and roads that it is felt, by many, to be somewhat hackneyed. But, unless artistic concepts change, the "S" curve (known professionally as Hogarth's line of beauty) is likely to be a favorite composition form for generations of cameramen yet unborn.

LINES HAVE EFFECT

The direction and character of a line have a definite emotional effect. Straight lines in a picture suggest vigor and masculinity. Curved lines are graceful and feminine. Vertical lines suggest height and dignity, while horizontal

lines are restful, suggesting peace and quietness. Speed and movement are increased by diagonal lines. The study of the rhythm of line will repay the probing cameraman with pictures keyed to the proper mood and tempo.

So much for our review of composition. How does this affect color?

COLOR HAS EFFECT

There is a tendency among beginners in color work to use brilliant color schemes. Apparently they feel that the most effective scenes are the most colorful. This is contrary to the truth. Excessive color will defeat its own purpose. The real secret of good color lies in a knowledge of color harmony and of its psychological values.

If, as we have shown, lines can influence moods, does not color also have an emotional appeal? Just ask yourself. How do you feel in the gray of an early dawn or by the warm, red glow of a fireplace? In the refreshing, green countryside of spring and the mature brilliancy of autumn? In the crystalline blue-white of winter and the dark green of a forest? How would *The Blue Boy* look in a checkered suit? Or *Mona Lisa* in a red shawl? Of course color has an emotional effect!

NATURE GOOD TEACHER

It has been suggested that our appreciation of color harmony has been adapted from nature. This appears logically true. For nature uses medium color values, on the cool side, for most of her stable subject matter—blue skies, green grass, blue-green rivers and brown earth. She reserves her brilliant colors for her smaller, more transient items—fruit, insects, flora and fauna. This restricted use of brilliancy by [Continued on page 237]



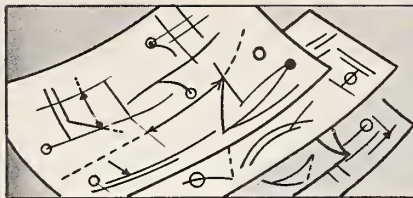
HORIZONTAL LINES and mass, echoed in the foreground fence, the levelled water and the massive falls, suggest strength, power.



COLOR CONTRAST is implicit in the bright hues of the steaming tugboats and the dun mass of the grain elevator in background.



SIMPLICITY and singleness of subject are outstanding in this diagonal study of a rural setting. Note effect of white road.



The Clinic



NAME ON THE FRAME

Have you ever had a precious roll of film misplaced or seemingly lost during the processing operations? The fact that it probably happened through your own carelessness with the "return-address" fill-in doesn't help the inevitable heartbreak.

Here's a system to protect yourself from such catastrophes in the future. Carry in your camera case a clearly lettered card on which appear your name and address. At the beginning of each roll or magazine of film expose 8 or 10 frames on this card. When processed, the film itself will now carry your name and address on it and can always be identified.

JOSEPH J. HARLEY, FACL
Summit, N. J.

FRAME COUNTER FOR FILMO

I have discovered two facts about the winding handle of all Filmo 70 cameras which, if put to work properly, make possible the easy creation of an accurate frame counter for these instruments.

These facts are (1) that if the handle is left turned out in the winding position, it will revolve in a clockwise direction in synchrony with the film pull-down claw, and (2) that the handle makes exactly one revolution during the passage of 3 feet of 16mm. film.

Since there are 40 frames to each foot of film, it was an easy job to

Pictures, plans and ideas to
solve your filming problems



FRAME COUNTER for Filmo 70 camera uses revolutions of winding handle as indicator of film footage being exposed.

design the scale illustrated on this page and to mount it around the hub of the winding handle. As you will see, it indicates frame by frame the passage of 3 feet of film. It is reproduced here in the exact size for clipping out and mounting on your Filmo camera. You'll find the scale invaluable in all operations calling for a precisely controlled back winding of the film—such as in lap dissolves, multiple exposures, split screen effects and the like.

One further tip: Since the two ends of the winding handle are exact twins, mark one end as the "pointer" with a suitable marker. A spot of paint, adhesive or Scotch tape will do the trick.

ARTHUR A. MERRILL
Schenectady, N. Y.

HANDLING HOT LIGHTS

Any amateur filmer who has worked indoors, using flood lighting units, will be all too sadly familiar with the scorched fingers which result from trying to adjust these units after a few moments of use. I soon decided that "once burnt was twice

shy"—and figured out a couple of safeguards.

For lamps mounted in metal reflectors, get a supply of spring-type clothespins. Clip one to the edge of each reflector, and you'll have an adequate handle with which to adjust the unit in making your setup.

For the built-in reflector lamps, which are customarily mounted in the clamp-on sockets, I use the wooden or plastic handles with adjustable collars supplied for the Silex type of coffee percolator. The collar is clamped around the barrel of the metal socket and again gives good adjustment.

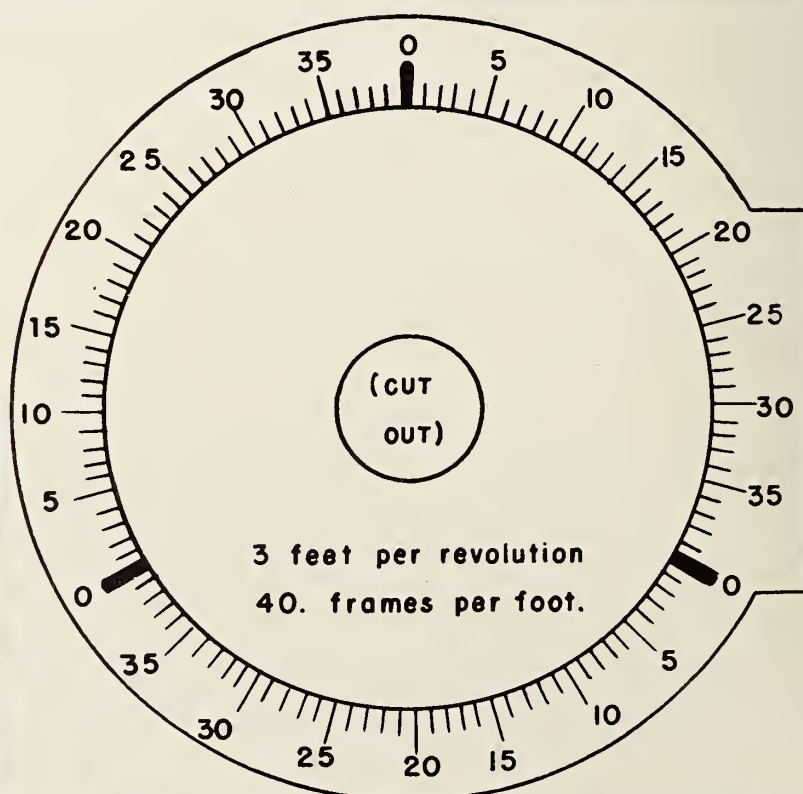
L. H. SIDERS
Roxbury, Mass.

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



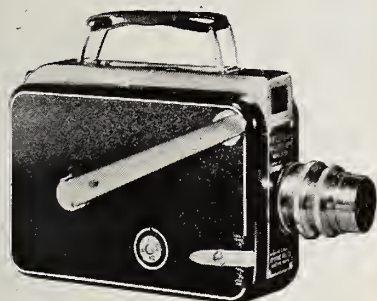
FOOTAGE SCALE, above, is reproduced in exact size to clip out and mount on your Filmo camera. System is based on handle passing 3 feet of film for each revolution.

News of the Industry

Up to the minute reports on new products and services in the movie field

Goerz list A new price list of Goerz lenses and accessories is available from C. P. Goerz American Optical Company, 317 East 34th Street, New York 16, N. Y. The principal change in the price structure is that the price of a lens now includes the charge for coating, all lenses being listed with air-glass surfaces coated. The price revision results in consumer saving on both the coating price and the normal excise tax on the coating operation.

Keystone K-50 Keystone's 1950 Mayfair 16mm. magazine camera. Model K-50, includes the Marksman viewfinder, a built-in item that permits the use of four lenses, including a 17mm. wide angle objective. This is said to be the first time that such a wide angle viewfinder has been included in any 16mm. magazine camera. Light weight and small size mark the Mayfair, which has four speeds, drop-in magazine loading, extra long winding



KEYSTONE'S Mayfair 16mm. magazine camera features the Marksman viewfinder, an exclusive Keystone development.

handle, built-in exposure guide and a new type of double-ended trigger release which operates single frame and continuous run as well as regular run. The camera comes equipped with an $f/2.5$ Wollensak lens at \$114.50 and with a Wollensak focusing mount $f/1.9$ lens at \$146.00.

DeJur lenses Matched not only for focus but also for f / number and filter fitting, a series of lenses for DeJur movie cameras has recently appeared.

Barrels on the 13mm. $f/2.5$, 13mm. $f/1.9$, 25mm. $f/2.5$ and 38mm. $f/3.5$ lenses are identical in diameter, enabling one filter to fit all of them interchangeably. Filters are not ordinarily used on the wide angle 9mm. $f/2.5$ lens and the wide angle $6\frac{1}{2}$ mm. attachment, since their principal use is for indoor

filming; but adapters are available. Series V filters with 22mm. adapter rings fit the 13mm., 25mm. and 38mm. lenses.

Thus, with three adapter rings but with only one Series V filter, the movie maker will be completely equipped to use any of his accessory lenses and will have a filter for each. The new line of lenses is manufactured by DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y.

Neumade rewinds Neumade's PD-1 and PD-2 electric rewind units now appear in new models with improvements and added features. Primarily, a cooling fan has been incorporated in the motor assembly, reducing motor temperatures and increasing power output. Extra heavy duty wiring has been installed. And a new and improved foot rheostat eliminates any tendency for the control unit to creep. This rheostat unit is so designed that it may be mounted in a position where knee control can be utilized for operation of the rewind, with floor areas kept clear of all equipment.

The rewind units are manufactured by Neumade Products Corporation, 330 West 42nd Street, New York 18, N. Y.

Lost film A reward is offered for the return of 300 feet of 16mm. Kodachrome film, in a film can labeled *Circus*, lost May 7 in the vicinity of 49th Street and 8th Avenue in New York City. The reward is offered by Charles F. Geiger, jr., ACL, 2 Green Acres Drive, Verona, N. J.

B & H 172-B New lenses, a new exposure calculator, a positive viewfinder and five camera speeds are a few of the features of Bell & Howell's Model 172-B 8mm. magazine loading camera. The camera, which was designed for budget pricing and ease of operation, is priced at \$129.50, tax included, with a $\frac{1}{2}$ inch $f/2.5$ fixed focus Comat lens, and at \$159.50, tax included, with a $\frac{1}{2}$ inch $f/1.9$ Super Comat focusing mount lens. Both lenses have click stops and widely separated, easy to read lens calibrations; both are interchangeable with 1 inch and $1\frac{1}{2}$ inch accessory lenses.

The new exposure calculator makes its first appearance on the 172-B camera. It covers all filming conditions for all camera speeds with all available types



DE JUR coated, color corrected movie lenses are now available for all DeJur cameras. Shown here are the 13mm. lenses from the new line. Wide angle and telephoto lenses also are available.

of film. Using the new ASA film ratings, the calculator reveals the correct lens setting with a slight turn of a single dial.

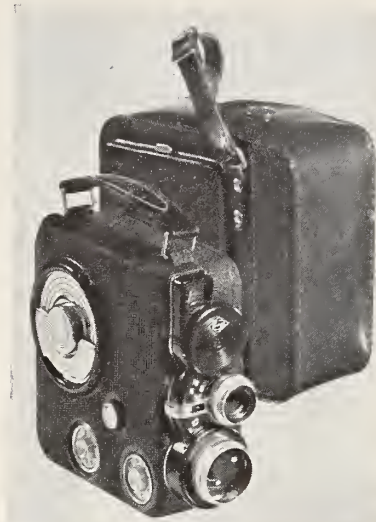
The positive, no-parallax type of viewfinder, which is a Bell & Howell exclusive, is standard equipment with the 172-B. Other features of the camera are a single frame release, starting button lock and 9 foot film run. Further information may be had by writing Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.

Editing service Full editing, titling and film rejuvenation services are offered in the 16mm. and 35mm. fields by Tele-Craft, 729 Seventh Avenue, New York 19, N. Y. Steven M. Seligman, head of Tele-Craft, recently completed the editing of the latest travel footage shot by lecturer Cornelius Vanderbilt, jr. Personal film consultations may be arranged with Mr. Seligman by calling COLUMBUS 5-9574. Rate lists are available upon request.

Kodak news About 2000 photographic patents are being offered by Eastman Kodak Company to United States applicants for non-exclusive license upon reasonable terms. The company states that, while the owner of a patent is entitled to 17 years of use on his invention, Kodak believes that photography as a whole is



PRICED to fit the family budget, Bell & Howell's Model 172-B 8mm. magazine loading camera is designed for easy operation.



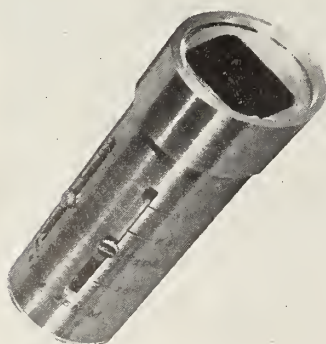
FROM Austria comes the Eumig 88, the first 8mm. movie camera with automatic aperture control. It is distributed by Camero Specialty Company in New York City.

benefited through offering such licenses.

For the still photographers, Kodak has issued a new free pamphlet outlining the technique for making good photographs of flowers. The publication is illustrated and punched for insertion in the Kodak Photographic Notebook. A copy may be obtained by writing Sales Service Division, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.

Sale off Curtiss-Wright Corporation announces that its negotiations for the sale of the Victor Animatograph Corporation, Davenport, Iowa, have been discontinued. Victor, which was acquired by Curtiss-Wright in 1946, will continue to be operated as a non-aviation subsidiary of the corporation. Production and shipments of all products will continue on a normal basis.

"Line-up" finder A "line-up" viewfinder that functions for both 16mm. and 35mm. cameras, and also provides for variable perspective, will prove useful to filmers



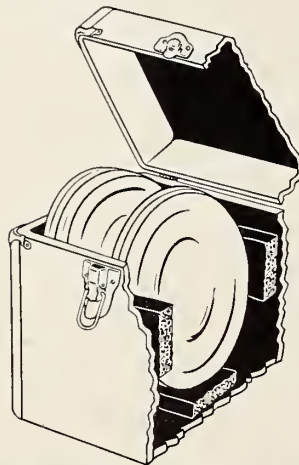
HOLLYWOOD Camera Exchange's line up viewfinder gives exact perspectives of subjects for both 16mm. and 35mm. fields.

who wish to predetermine the exact scene they will get on their finished film. Small and compact, the hand viewfinder may be carried in the pocket or around the neck from a cord. For 16mm. work, calibrations range from 13mm. to 75mm. lenses, while the 35mm. camera calibrations cover lenses from 25mm. to 150mm. focal length.

Priced at \$14.75 the "line-up" finders are sold by Hollywood Camera Exchange, 1600 North Cahuenga Boulevard, Hollywood, Calif.

Eumig 88 Correct settings are automatic at all shutter speeds for the new Eumig 88, the first 8mm. movie camera with a built-in automatic photoelectric exposure meter coupled to the shutter speed control. In addition to correct diaphragm settings, the camera features long runs on one winding, a built-in action lock, single frame cable release and a patented film looping system. Equipped with a coated $f/1.9$ lens, it operates at 8, 16 and 32 frames per second. Accessory telephoto and wide angle lens attachments are available.

The Eumig 88 retails for \$139.50. Imported from Austria, it is distributed by Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y., from whom further information may be obtained.



SECRET of the Bojo reel case lies in its foam rubber cushions. The case lid holds the reels against the bottom cushion.

Baja cases Three resilient foam rubber cushions placed at strategic points are the key to an exclusive design innovation for reel cases, patented by Barnett & Jaffe, 637 Arch Street, Philadelphia 6, Pa. The cushions, firmly pressing and holding reel cans in fixed positions, enable either 8mm. or 16mm. reels, or 8mm. and 16mm. reels intermixed, to be carried in the same Baja case. The cushions eliminate the necessity for grooves or partitions, providing more reel space within the case.

The interior of a Baja case is lined with maroon felt, while the case is cov-

ered with two tone brown leatherette and luggage tweed. Five models of the case are available, ranging in price from \$5.75 to \$7.25.

Which way are you going?

[Continued from page 211]

time to seeking out the unique; he will strive to recreate atmosphere in the most theatrical sense of the word. If he is filming a fishing village, for example, he will select his shots to exclude out-of-character backgrounds, compose them to use the weathered faces and facets that typify that particular village and frame them through nets, masts or pilings when the opportunity presents itself.

The subtitles of a place study will carry more authority if they are strictly impersonal, skipping any flimsy whimsy and chatty references to your brood. The other extreme—the stilted, statistical caption—is equally deadly. Try to impart, in your titling as well as in your camera work, the unique features of your vacationland. It is a good idea to collect a few pamphlets and folders along the way to help you with your facts and spelling of proper names. National parks, sites of natural phenomena, big cities and quaint villages all lend themselves to place studies with equal effectiveness.

THE HUMAN INTEREST DOCUMENTARY

The local human interest documentary is more or less an extension of the place study. It looks behind the geographical features to probe the social problems of the people, their customs and their crafts. A good human interest documentary presupposes a close acquaintance with the people who live in the area. Unless you have a good deal of time to observe the local folks at work and at play, you had best leave this form to the Ralph Grays or, in the professional field, the Robert Flahertys. It takes more than two weeks with pay to single out the significant steps of a skilled craft or a native dance. It means days of watching the person or people, long hours of calculating your camera positions and an ascetic ability to lose yourself in the lives of those you are portraying. Yet the work involved in filming a penetrating human interest documentary is generally worth the trouble, for no motion picture form provides more vital entertainment.

Although certain places seem to lend themselves better to one particular presentation, the majority of vacation spots are versatile enough to be treated in any of the four types of films that have been discussed. Let's say that picturesque

Mexican retreat, Acapulco, is your goal. You might decide on an unpretentious trip film, *We Meet Mexico*, or *The Martins in Manana Land*. For a continuity thread, you could fake a search for a very special piece of Mexican silver which you never find—till you get home and see it in your jeweler's window. In a film of this sort, you would show your preparations, your departure via train, plane or auto, a few glimpses of the Mexican countryside, a climactic sequence on Acapulco and a brief wind-up in the home town.

An activities record, *Action in Acapulco*, would give you a chance to show how your party, as a group or as individuals, took over the town. The Mexican playport would provide colorful sequences of swimming, boating, fishing, hiking, shopping and just relaxing *a la siesta*.

A place study, perhaps *Playa Playaground*, would capitalize on the many things that are typically Acapulco, as well as those that are typically Mexican: the shape of the green bay, the languid resort atmosphere, the daring cliff divers, the precariously perched houses, the exotic cuisine and flowers, the American tourists and the Mexican guides and gamins.

A good human interest documentary might concentrate simply on the career of one of the cliff divers, how he looked on enviously as a child, how he trained for the first breath-taking dive and how he lives on the tips from American cameramen. An equally engrossing study might be made of Mexican basket weaving or candle making.

Before you start cooking up the big vacation film, decide whether the taste of the potential sitters-in will be for flesh, fowl or good red herring. No audience likes a turkey.

Western wonderland

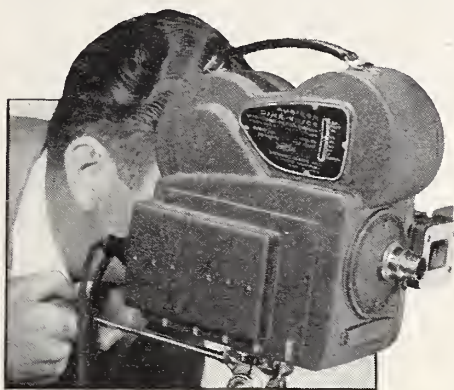
[Continued from page 213]

great spaces, both the telephoto and the wide angle are nearly indispensable. Also be sure to bring along your filters. The Skylight filter (formerly haze filter) is a help in reducing the bluish tinge which is likely to occur when filming at high altitudes, and Yellowstone lies between 7000 and 8000 feet up. If you wish almost midnight skies as backdrops for glistening geysers, be sure to use a Pola Screen; this will darken the blue tones without appreciably affecting other color values. Be sure to have a good supply of lens tissue and clean your lens frequently, for on windy days there is a great deal of volcanic dust flying about. Should you be careless enough to allow chemical spray to coat your lens, without immediately wiping it off, you can kiss your pictures goodbye for the season.

Now, it is quite obvious that you can't

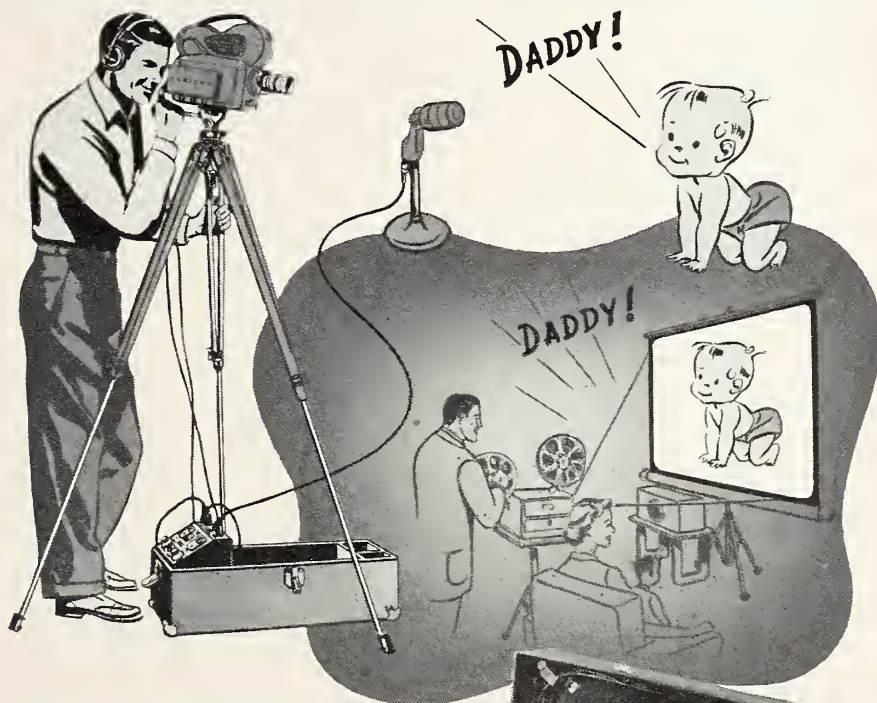
NOW YOU can shoot Sound Movies!

with the ALL-NEW Auricon "CINE-VOICE" 16mm Sound-On-Film Home Movie Camera



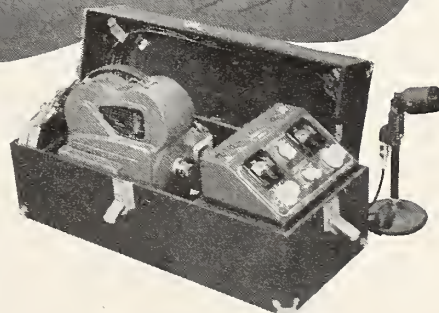
\$695⁰⁰ at your photo Dealer, or write to us for free descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

Record SOUND-TRACK & Picture...Project SOUND & Picture!



COMPLETE OUTFIT...\$695⁰⁰

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.



GUARANTEED ONE YEAR

Auricon
Hollywood

RCA LICENSED

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

film *all* the geysers. What I'd suggest is that you choose two big ones, cover them pretty completely, and then fill in with short sequences on some of the smaller ones. Among the large geysers there are Old Faithful, Grotto, Castle, Daisy, Lone Star, Giant, Giantess (just to mention a few) from which to make your choice. A good choice would be world famous Old Faithful and Castle Geyser, which to me is the most beautiful and sensational of the park.

BEGIN WITH OLD FAITHFUL

Let's begin by filming Old Faithful. It keeps a fairly regular time schedule, although the height of the eruptions often varies. I think you will find it wise to use the wide angle lens, to shoot with flat light and your polaroid filter to darken the sky. The eruption begins with minor spits and spouts. Get some footage of this, especially as the crowds scurry madly to benches lined up on the west side of the geyser. Then, as the geyser rises higher and higher, shoot some of that, but conserve the majority of your film for the climax. This is really stupendous, especially on a windless day when the masses of upward surging, boiling water are crowned by great clouds of steam. To round out the sequence, use a few feet to show the eruption dying down and the crowds wandering off to other sights.

But don't think that this completes your filming of this phenomenon. You'll want to make another sequence of a second performance from a different angle. This time try a position closer in, facing across or into the light. If the wind is blowing, do not get altogether on the lee side or you may get an uncomfortable and sulphurous wetting. From this position you can record in closeup the tons of water rising and falling, steam surging and billowing, to interpret the terrifying, almost supernatural power of this great geyser.

CASTLE GEYSER IS TOPS

But famous and fascinating as Old Faithful may be, Castle is tops on my list. Although it usually erupts but once a day, it operates much more slowly and over a longer period of time, sometimes continuing for an hour or more. Thus you have a fine chance to record the total cycle of an eruption, changing your camera positions and lighting without having to work at breakneck speed.

Castle Geyser's cone, the largest in the world, is an interesting formation. Take a few feet of that, with a distant geyser spouting in the background, if possible. Just before Castle goes into action, the surrounding ground begins to steam, swirling vapors encircle the crater and boiling water flows around it. Be sure to stay on those duckboard paths at this point, or in fact at any point in the geyser area. The ground is

treacherous. Gradually the satellite vents cease to blow, and the actual eruption commences with terrific force.

Huge spouts of water soar higher and higher, topped by steam clouds, with the pictorial effect of an A bomb. This action continues for some time, so that you can work back and forth for long shots and closeups. Even long after the actual eruption has terminated, enormous masses of steam still surge upward, with glittering sprays of mist floating across the distant backdrop of dark evergreens. I think it is here that you will get the most sensational sequence of all.

For further filler material, you might make a few feet at close range of the fascinating cone of Grotto Geyser. Shoot across the light to give texture to its form and glitter to the small eruptions of water continually tossed upward. Grotto in full eruption is not such a good subject, since the steam is likely to obliterate the cone—its most interesting feature.

TOWARD THE NORTH

Continuing northward from this region, you will find a wealth of subject matter. At Norris Basin, multicolored pools abound, while black, glassy Obsidian Cliff makes a good background for a sequence of tourist laden buses passing down the highway. At Gardiner Gateway there is Mammoth Hot Springs, whose red, yellow and pearl-gray terraces, dripping with steaming water, provide plenty of color. Be sure to make some closeups of these formations; they are unusual and finely patterned. Here, too, is Liberty Cap, a weird volcanic plug rising out of dazzling white ground. In this region, where the landscape is static, as compared to the terrific activity of the geysers, it is well to include people in the foreground or middle distance to create scale and to add motion.

FLORA AND FAUNA

Southward, along the east border of the park, you will pass those lovely flower fields and many a fine fishing stream. If you are traveling with family or friends, utilize them as models in these settings. Here also you may get glimpses of wild life. The telephoto lens mounted on a tripod is almost a must for these pictures. For, if you shoot from a distance with a normal lens, you will find yourself later pointing out that those jiggling dots on the screen were really bull moose, weighing half a ton.

Along this stretch, and especially near graceful Tower Falls, you will probably meet plenty of black bears. They are "fresh as paint," and seem ever so friendly. When you stop your car, they often will literally try to climb into it. But be wary, and remember they are still wild animals. Far too many un-

necessary accidents have been caused by thoughtless tourists who think it "cute" to put little Johnny on that "darling Mama bear's back," or to turn Fido loose on those cubs. If possible, shoot from the car window for bear pictures; and remember to turn off the motor if you want steady results.

CANYON AND FALLS

One of the great beauty spots of Yellowstone and a fine subject for color is the spectacular Grand Canyon of the Yellowstone River, just south of Mt. Washburn and Dunraven Pass. The impressive depth of the canyon, the weirdly eroded and highly tinted cliff formations, the translucent green of the rushing river, the majesty of the Upper and Lower Falls can easily keep you grinding away all day. Here again, trails along the two rims of the canyon and staircases to the foot of the waterfalls make filming easy, and the variety of scenes is great. Once more it is advisable to use human figures for notes of scale and action, and it is also a good idea to utilize the many evergreens as frames for compositions.

An interesting side trip of half a day can be made from Grand Canyon Lodge by horseback down to the bottom of the gorge. Fellow horsemen will make lively models against a background of the brilliant red and yellow "Hoodoo" pinnacles which jut from the canyon walls. From the floor of the canyon you will have an opportunity to picture this famous spot from an unusual angle. But don't ever try to make your shots from horseback. Always dismount and either tie your horse firmly to a tree or let a guide hold him.

As the sun sets over the canyon its many hues are intensified, and once more your color camera should be put to work recording the brilliance of high altitude dusk. Then wander over to the garbage dump behind the hotel for amusing scenes of black bears gathering for their evening meal. Shortly, however, you will notice that they become restless, wary and start to lope off into the nearby forest. What can have alarmed them? In a moment you will know, as grizzlies prowl into the dump. Here is a most unusual sight, for these huge, savage animals rarely come close to civilization. Once again your telephoto lens and tripod will prove invaluable.

AT YELLOWSTONE LAKE

The next morning a two hour drive will bring you to Yellowstone Lake, one of the highest and largest in the West, surrounded by 11,000 foot mountains. Because of its vast size it looks like something of a problem in movie making, but take your time and look around. You'll find many small geysers and blow holes to provide a foreground interest. Also in this vicinity are the

many pink tinted Paint Pots, pools of boiling mud that sputter and bubble in an amusing and colorful way. The nearby Fishing Bridge will yield sequences of eager anglers falling over each other as they cast for trout—again scenes which will lend variety and humor to your coverage.

I have tried in this space to point out the highlights of a trip through Yellowstone and to suggest the best methods of filming them. But to realize fully the movie possibilities of this western wonderland you must go there yourself. And, if you will devote plenty of time and patience, if you are willing to work hard and, above all, if Yellowstone thrills you as it does me, I'm sure that your pictures will be tops.

ACL annual meeting

[Continued from page 218]

In 1948 he was named an Associate of the Oval Table Society for his motion pictures.

A resident of Summit, N. J., Mr. Harley is 52, married and has one son. He serves with Bell Telephone Laboratories, Inc., at their Murray Hill plant, as a design engineer and member of the technical staff. His 8mm. camera served him for five years of increasing accomplishment until, in 1942, he purchased a 16mm. Magazine Cine-Kodak. It was with this simple camera that he produced his Maxim Award winner. His present camera is the Cine-Kodak Special.

Mr. Harley's other hobbies are camping, fishing, skiing, gardening, music and the design and construction of special equipment in connection with amateur movie making.

RALPH E. GRAY, FACI

Ralph E. Gray's career in amateur movies—and it is not an exaggeration to call it that—began in 1936 with the purchase of a 16mm. magazine camera. Taking it with him to Mexico for a ten day visit, he stayed there for thirteen years and became one of the outstanding interpreters of that country in motion pictures.

Among his distinguished films on America's friendly neighbor have been *Primitive Patzcuaro*, Ten Best in 1937; *Mexican Fiestas*, Maxim Award winner in 1938; *Guatemala, the Glorious*, Honorable Mention in 1939; *Paricutin*, Ten Best in 1943; *Arts and Crafts in Mexico*, Ten Best in 1945, and *Typical Times in the Tropics*, Maxim Award winner in 1946. With this honor, Mr. Gray became the first—and still the only—amateur filmer to take twice this premier accolade of the world of amateur movies.

Mr. Gray's membership in the League dates from 1937, he was appointed to its Fellowship in 1944 and elected to



with **MOVIEVOX**

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber! **WRITE FOR** free illustrated brochure and samples **TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.**



MOTION PICTURE PRINTERS 16MM 8MM

CONTINUOUS—REDUCTION
Send for Descriptive Literature

UHLER *Fine Machine Co.*
15778 WYOMING AVE., DETROIT 21, MICH.

PRECISION "T" STOP LENS CALIBRATION

Transmission calibration of all types of lenses, any focal length, latest method accepted by Motion Picture Industry and Standards Committee of SMPE.

Equalize your lens stop on all focal lengths for proper exposure density by having them "T" Stop calibrated now.

LENSES COATED FOR PHOTOGRAPHY AND SPECIAL TV COATING—PROMPT SERVICE.



B-111

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS sells 'em, buys 'em and trades 'em. Write for quotations on top notch used values. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ PROJECTORS converted to GOVERNOR CONTROLLED 16-24 SPEED. Synchronous motors installed on projectors, cameras and recorders. M. W. PALMER, 468 Riverside Dr., New York 27.

■ B&H 16MM. SPECIALIST RACKOVER CAMERA WITH CUSTOM MADE BLIMP. Standard Mitchell finder, 2 motors and all accessories including Ektar lenses. For details and price, BOX 285, MOVIE MAKERS.

■ 100' ROLLS 16mm. Daylight Kodachrome, August 1950 dating, \$7.31 per roll. W. SCHILLER & CO., P. O. Box 1396, St. Louis 1, Mo.

■ AURICON Cine-Voice camera complete, \$695.00, now in stock. Cine-Specials 1" f/1.9 lens, from \$375.00 up. Bell & Howell Academy sound projector, excellent, \$275.00. Get Color right with Color-tran light converters, \$27.50. THE CAMERA MART, Inc., 70 West 45th St., New York.

■ DUAL TURNABLE. Culbertson Fidelitone Model A, complete with microphone and amplifier. Perfect condition, hardly used. Best offer over \$185.00. BOX 284, MOVIE MAKERS.

■ WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: 1/2" f/1.9 Berthiot Cinor, \$29.50; 1-3/4" f/3.5 Cine Telephoto, \$34.50; 2" f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 11mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptar, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

FILMS WANTED

■ WANTED to buy—privately—8mm. silent films. Write R. GRUNDBORG, 218 S. Cedar St., W. Hempstead, N. Y.

■ CASH PAID for 16mm. silent films, all types regardless of age or condition. FRIENDLY SERVICE, Box 78, Radio City Post Office, New York 19.

FILMS FOR EXCHANGE

■ EXCHANGE or buy used movie films. Mention your MM. Write GALLARD'S EXCHANGE CLUB, 29 Coe Ave., Hillside 5, N. J.

FILMS FOR RENTAL OR SALE

■ UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. INTERNATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ CASTLE Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list 25¢. SLIDES, Box 206, La Habra, Calif.

■ USED and new Castle films. 8-16. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ CLEARANCE SALE of 16mm. features. Want a real buy in 16mm. sound FILMS? Take advantage of the I.C.S. SALE of 16mm. sound FEATURES—comedies, cartoons, novelties, musicals—new, used. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

When writing to a MOVIE MAKERS box number, please address all communications to:

BOX ———
c/o MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

■ SOUND, SILENT MOVIES; lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. GALLOWAY FILMS, 3008-5th St., SE, Washington 20, D.C.

MISCELLANEOUS

■ KODACHROME DUPLICATES; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TWO 4x5 BL. & W. ENLARGEMENTS and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ MOVIE TITLES 8-16mm. Inexpensive professional Kodachrome, B&W. Prompt service. Send 10¢ for samples and price list. HOLLYWOOD TITLE STUDIO, 1060 N. Vista St., Hollywood 46, Calif.

■ NO NEGATIVE ??? Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

To ACL Decal Owners—

If you have received your new emblems of membership but have never used decals before, these simple instructions will help you use them in the most efficient way:

- 1) Dip the transfer in water.
- 2) When the decal has separated from its backing, slip it off (face upward) onto the desired surface.
- 3) Press down with a soft cloth or dampened felt roller and allow to dry.

These decals may also be used on the inside of windows, windshields and other glass surfaces. The same instructions should be followed, except that the decal should be slid onto the glass face downward.

Here are a few of the surfaces on which your ACL decal will show up attractively:

Cameras and camera cases
Projectors and projector cases
Screen cases
Tripod cases
Dual turntable outfits
Loud speaker cases
Record cases
Reel cans
Reel cases
Projection room door
Ashtrays
Refreshment glasses in your rumpus room
Windows
Windshields

its board of directors in 1949. He joined the Photographic Society of America in 1946 and in 1947 was made an Associate of that organization. In recognition of his outstanding film achievements, his generous film screenings and his dynamic championing of the freedom of amateur filmers, he has been named an honorary life member in more than a dozen amateur movie clubs from coast to coast.

Sixty years of age, Mr. Gray is unmarried and is now touring and living in a trailer coach. His present camera is the Cine-Kodak Special II, which he has used in one model or another since 1942.

ARTHUR H. ELLIOTT, ACL

Like so many movie makers, Arthur H. Elliott made his first acquaintance with photography through a Box Brownie snapshot camera. Advancing from that through a series of increasingly elaborate still cameras, he switched to amateur movies in 1939 with the purchase of a Filmo 70-DA. He still has that camera in use today, augmented now with a Bell & Howell 16mm. Automaster and the Cine-Kodak Special II.

Outstanding among Mr. Elliott's filming interests is the travelog, of which he has made nearly a dozen in an equal number of years' filming. His trips have ranged from Europe on the east to the Hawaiian Islands on the west, Canada on the north and Mexico on the south. His most recent production is *Paradise of the Pacific*, a feature length study of the Hawaiian group.

Besides producing his ever popular travelogs, Mr. Elliott has been widely active in presenting them before his fellow amateurs in the Midwest. He was a charter member in 1941 of the Metro Movie Club of River Park, on Chicago's Northwest Side, served it as vicepresident and program chairman for two years, president for two and one half years and is presently on its board of directors and again its vice-president. However, Mr. Elliott has shared his films and filming experience with all of the ten or more movie clubs in the Chicago area, as well as making yearly appearances before the Amateur Movie Society of Milwaukee, Wisc., the Ra-Cine Club, of Racine, Wisc., the Kenosha Movie and Slide Club, in Wisconsin, and the Rockford Movie Makers, in Illinois.

Born on Chicago's great West Side, Mr. Elliott was educated in the elementary and high schools of the Windy City and at Northwestern University in Evanston, Ill. Now 47, he is married, has one daughter and is employed in executive capacity by the Arthur Harris Company, metal fabricators. Mr. Elliott's other hobbies, besides filming and travel, are gardening, baseball, football, wrestling and hockey.

Late releases

Features and short subjects for
8mm. and 16mm. screens

■ *Melody Range* and *Western Whoopie*, one reel each, black and white, 16mm. sound on film, are distributed by Castle Films, division of United World Films, Inc., through dealers only. Tex Williams and his orchestra and a company of entertainers present a variety of western songs. *Melody Range* offers *The Plunking of the Banjo*, *A Cowpoke Gets No Rest at All*, *The Cowpunchers' Waltz* and *If You Ride*. *Western Whoopie* contains *Sun in the Sky*, *Let Me Shake Your Old Cowhand*, *That Good Old Western Music*, *Jog Along to My Song* and *Keep Rolling*.

■ *H.M.S. Pinafore*, seven reels, 16mm. sound on film, color, is available from Hoffberg Productions, Inc., 362 West 44th Street, New York 18, N. Y. Recently completed in Republic Studios in Hollywood, this uncut version of the popular Gilbert and Sullivan operetta features the California Light Opera Company. The fact that it is shot in color should give added pleasure to confirmed Savoyards.

■ *For Us the War Goes On*, one reel, black and white, 16mm. sound on film, is available free of rental charge in either English or Italian editions from the Foster Parents' Plan for War Children, Inc., 55 West 42nd Street, New York City. This short but powerful film of the plight of the war maimed children of Italy, and of the efforts that are being made to salvage their lives, was produced in Italy. Financed by Arturo Toscanini, it is narrated by Ben Grauer. Its purpose is to raise funds, but its final effect is a greater one than that.

■ *Japan Cares for her Children*, one reel, 16mm. silent, color, with English and Japanese titles, is available from American-Oriental Friendship Association, 1128—16th Street, Santa Monica, Calif. Filmed by Mary Ellen Hawk Saunders, ACL, this film points out the crowded conditions of Tokyo and shows some of the work that orphanages and settlements are doing to alleviate the suffering of underprivileged children. Among other interesting sequences is one showing Dr. and Mrs. Kagawa, leaders in Japanese Christian movements.



MOVIE-MITE

Precision Built to *fit* 16mm Projection NEEDS

Simplicity and Effectiveness
of this Light Weight, Compact Projector . . . amazes and delights users.

It gives you everything you NEED for finest 16mm projection, in home, school, church or office . . . with a revolutionary "Price-Quality" combination.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle, A.C. or D.C., 105-120 volt operation.

Write for details. See your dealer for demonstration.

Model 63LMB 16mm Projector for Sound or Silent Films **\$198⁵⁰**



MOVIE-MITE CORPORATION

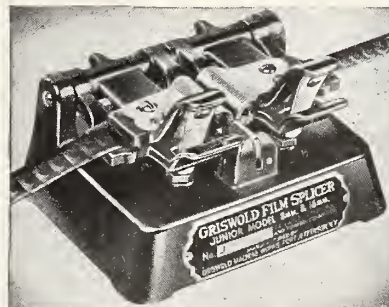
1105 E. Truman Road

Kansas City 6, Mo.

THE TOPS IN 8 AND 16MM SPLICERS AT A SURPRISINGLY LOW PRICE

THE GRISWOLD JUNIOR MODEL

A sturdy all-metal, precision-built instrument that is in a class by itself for splicing ease, accuracy and long life at the "believe-it-or-not" low price of only \$15. A profitable buy for



everyone who makes or shows 8 and 16 mm films for editing and repairs. If your photo supply dealer doesn't have it, order from our National Distributor—

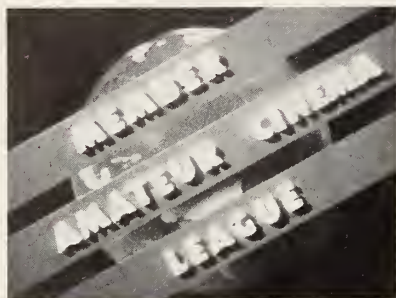
NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS

DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

THE ACL LEADER

signature of a
GOOD FILM



To all ACL Members:

Yes, we've put in 11 re-orders for the ACL Full Color Leader—and still your orders are pouring in.

If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more; the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

More information on the Amateur Cinema League and its activities will be found on the inside back cover and page 203 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc. 6-50
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each

_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____

Street _____

City _____

Zone _____ State _____

Kodak photo-information center opens in Grand Central Terminal

A SPECTACULAR photographic information center and display, featuring the world's largest color transparency, was opened by the Eastman Kodak Company on the east balcony of New York's Grand Central Terminal the middle of last month.

A compelling eye-catcher, the giant transparency is 18 feet high and stretches 60 feet in length across the balcony's front. It presents a central picture of a mother photographing her little boy and girl and, at the sides, closeup views of them which might have come from her camera. It will be known as the Kodak Colorama.

Behind the Colorama are attractive and helpful exhibits of outstanding black and white and color pictures, together with the most modern photographic equipment which produced them. The photo-information center is staffed with a group of specially trained experts from Kodak's service divisions, who will refer to Rochester for further research and report the few questions on photography they are unable to answer on the spot.

At opening ceremonies for the center, Adolph Stuber, ACL, Eastman Kodak Company vicepresident in charge of sales and advertising, said that the huge Colorama was a direct outgrowth of the company's exhibit at the New York World's Fair. "When we opened the Hall of Color at Flushing Meadows in 1939, color photography was just coming into prominence," Mr. Stuber recalled. "We had at that time," he continued, "but one great color process—

Kodachrome. We have today, little over ten years later, added Kodachrome prints (1941), Kodacolor roll film (1942), the Kodak Dye Transfer process (1945), Ektachrome sheet film (1946), Ektacolor negative film (1949) and, in the same year, the Kodak Flexichrome process."

For the practicing photographer, of course, the giant Colorama will be of paramount interest. Made at Kodak Park, in Rochester, on a special new color film, the transparency consists of two or more color sheet film originals which are enlarged to produce the tremendous panorama which hangs at the terminal.

The original color negatives used in this process cannot exceed approximately 5 inches in height or more than 9½ inches in length. By enlarging these pictures approximately 44 diameters, the full 18 by 60 foot area is filled with one or more giant color pictures. In this enlarging process, the color negatives are placed in a special photographic enlarger and projected a section at a time onto an easel some 40 feet distant. The easel supports the positive color film used to make the big transparency. This film comes in rolls 20 inches wide and 200 feet long. After exposure of the entire picture, each roll of film is developed in a continuous operation, for uniformity's sake, in a machine of the type used to process Kodachrome and Kodacolor roll film.

After the special color positive films are developed and dried, the 18 foot strips are matched, trimmed and spliced



THE KODAK COLORAMA, world's largest color transparency, glows warmly from its position flanking the east balcony of Grand Central Terminal, in New York City. Photo center is behind it.

together with transparent 3 inch backing strips at each joint to form one continuous film, 18 by 60 feet. Finally, grommets are fitted into an edging strip to permit hanging the film in place.

After the entire 60 feet of film has been suspended, it is further anchored at the bottom and ends with spring anchors to keep it under gentle tension and permit expansion and contraction. A protective sheet is next rolled back into place and the lights turned on. The illuminator is a solid bank of cold-cathode tubes, spaced 2½ inches on centers, totaling 5328 feet, and consuming 61,000 watts.

The Kodak Colorama may be viewed from almost any point in the main concourse at Grand Central Terminal. The Photo-Information Center may be reached either by the stairway to the balcony or by the elevators located in the terminal building, at the northeast corner of the main concourse.

What's wrong with my picture?

[Continued from page 217]

jority of camera viewfinders are located in a plane above that of the lens.

THE CAUSE: Parallax cut-off is created by one fact, and one fact only. This is that, since the lens and the viewfinder of a camera cannot physically be positioned in the same, single spot, they will of necessity have differing lines of sight. To understand both this physical situation and its optical effect, simply think for a moment of your own two eyes. They can't both be in the same position; therefore they must of necessity cover different fields of view. To test this effect, try holding your hand 6 inches in front of one eye and then looking alternately through one eye and then the other.

If your camera viewfinder is not accurately corrected for parallax, the best remedy for its effect is to make an estimated correction on every close shot for the offset position of the viewfinder. You'll find after a little practice you can hit it pretty accurately.

SLANTED VIEWFINDING

THE SYMPTOMS: It is a constant surprise to the League's consultants that so many otherwise able cameramen are unconscious of the positioning of major horizontal and vertical lines in their pictures. These major lines are, of course, such objects as the horizon (especially over water, which doesn't run uphill), church steeples, tall buildings and the like. No matter how objects look in the foreground, these immutable background lines *must* be straight.

THE CAUSES: What seems to happen is as follows: (1) the common tele-

scopic type of viewfinder is difficult to use at best, because of the tiny aperture one must look through; (2) when the important object in the scene is in the foreground, the natural tendency is to line it up correctly and to overlook checking on the background lines. This is clearly illustrated in our picture. The cure for this bothersome business is, of course, to make a habit of checking on background lines, first, last and always. If you've been getting poor alignments of this type, you'll find they vanish immediately when you become background conscious.

LENS FLARE

THE SYMPTOMS: The most extreme symptom of lens flare is a sharp polygonal pattern of light superimposed somewhere on your scene image. Neither the exact design of the flare nor its placement in the frame is a fixed quantity—but you'll know it should you ever see it. Less extreme signs of the same difficulty are those seen in our illustration—glaring "hot" areas of light and an overall shimmering film which degrades both the definition and the exposure.

THE CAUSES: Lens flare is created by direct rays of sunlight falling on the glass surface of your lens. These light rays are then refracted within the lens by each air-glass surface they encounter, until they reach the film and produce their unfocused, flaring effect.

Lens flare is most often encountered in shots made against the light—for the obvious reason that the sun is shining at the camera, instead of across it or from behind it. Primary protection is a deep, well designed lens hood on every lens. If even this will not give complete protection, a hat, card, newspaper or other object can often be used to shade the lens but not block its view.

Finally, it is interesting to note that our photographer, in deliberately attempting to create an *extreme* lens flare on his illustration, was unable to do so because his camera lens was *coated*. This reduction in air-glass refraction is, of course, one of the primary values of the coating process. But it should not be regarded as *total* protection, as our pictures show. The only total protection is to keep sunlight off the lens surface.

(*What's Wrong with my Picture?* is the second of a series on fundamental filming difficulties. Part 3, with still more illustrations created especially for MOVIE MAKERS, will follow in July.—*The Editors.*)



PARICUTIN

During the First Year



16 mm. Kadachrome, 16 minutes running time

ENTIRELY NEW. An absolutely authentic factual film, titled and edited in chronological order showing six different visits during the first year.

Carolyn Guss, Audio-Visual Center, Indiana University, says, in part, "Photographically and esthetically it is an outstanding production. . . Its excellent documentation and beautiful photography highly recommends it. We will buy one."

Vett Cowles, Flint, Mich., says "Film is GREAT. I was down there twice and I did not do so good."

For complete description and price, write to

Ralph E. Gray, FACI
Apartado 2747 Mexico, D. F.

YOUR HOME MOVIES

EDITED — TITLED REJUVENATED

Your films should be properly edited and titled to achieve lasting pleasure through the years. We specialize in either black and white or Kadachrome 16mm or 35mm film. Write or phone at your earliest convenience

STEVEN M. SELIGMAN

TELE-CRAFT FILM EDITING SERVICE
729 Seventh Ave. Tel. CO. 5-9574 N. Y. C.

GOT YOUR ACL MEMBERSHIP DECALS?

You'll want these attractive emblems identifying all of your filming equipment—at

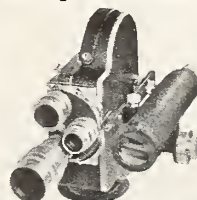
5 for \$1.00

GET YOURS TODAY!

BOLEX-16 OWNERS

This is it!

A custom-built varifocal viewfinder that will give you better pictures and greater filming pleasure.



FEATURES: field mask area **FOUR TIMES** that of standard Bolex finder assures large, sharp lens-views even at low light levels; **ANY DESIRED** field from 15mm to 12"—engraved field selector knob with click-stops—right-now field selection, with always-

in-focus optical system; ample eye-relief, even with eye-glasses; parallax control down to **TWO FEET**; more easily attached and removed than your present finder.

ALL THIS for \$110, incl. tax; postpaid.
IN NEW YORK—see our specialties at
S.O.S. Cinema Supply Corp.

PICTORIAL ENTERPRISES

742 Market St. San Francisco

8

CLUBS

16

Buffalo salon The Amateur Cinema Club of Buffalo has presented its fourth annual show, staged at the city's Museum of Science. The program led off with *Double Trouble*, by Earl Brisbin, of the San Jose (Calif.) Movie Club. This was followed by *Shipwreck*, a club production by the Grand Rapids Amateur Movie Club; *Farmer's Daughter*, by Mildred J. Caldwell, FACL, of Long Beach, Calif.; *Through the Valley*, 1949 Honorable Mention winner by Harry Atwood, of Tucson, Ariz.; *Adventures of Lassie*, 1949 Honorable Mention winner, by Raymond Berger, ACL, of Buffalo; *Caledonian Chronicle*, 1949 Honorable Mention winner, by Esther Cooke, ACL, of Albany; *The Witch Cat*, 1949 Ten Best winner by William A. Thomas, ACL, of Buffalo; *Maxine's Big Moment*, 1948 Ten Best winner by William Messner, ACL, of Teaneck, N. J., and *Her Heart's Desire*, 1949 Honorable Mention winner by Othon Goetz, ACL, of Chicago.

Long Beach A highlight of recent meetings held by the Long Beach (Calif.) Cinema Club was Ladies Night, when the club's distaff side had its chance to screen its efforts. Trophies were awarded the outstanding 8mm. and 16mm. films.

At a subsequent projection gathering, *Green Gold*, 200 feet of 8mm. Kodachrome, by Mildred J. Caldwell, FACL, was featured. Shown on the same program were *Lake Henshaw*, by Carlton Lay, and *Two Tourists in Europe*, by Dr. Harriss.

Rochester meets A recent meeting of the 8mm. Club of Rochester, N. Y., featured a talk, *Lenses and Optics*, by Allen A. Cook, of the Wollensak Optical Company. In conjunction with this, the film, *Lenses and Their Use*, was pro-

jected. The entertainment portion of the program was made up of two ACL Club Library prints, *Doghhouse Blues*, by E. H. Sparks, ACL, and *Magic Stairway*, by Harlan Webber, ACL; *Past Master*, by George Valentine, *Escape*, by Warren Doremus, ACL, and *Over Dose*, by Francis J. Barrett. A surprise offering was the U. S. Air Corps color film, *Memphis Belle*.

Asheville Members of the Smoky Mountain Movie Club, of Asheville, N. C., have been busy on the first and third Wednesdays of each month with special screenings for patients at Moore General Hospital. Members show their own films as well as commercial 16mm. productions.

North Detroit Andrew Miedema has been awarded the Achievement Trophy of the North Detroit Cine Club, ACL, for his film. *Our Florida Vacation*, which placed first in the group's recent contest. The film runs 800 feet of 8mm. Kodachrome and won over eleven other entries. Runners-up in the contest were Clayton Coffman and Adam F. Werth.

Mr. Miedema was recently elected for a three year term on the board of directors.

Denver show The Tramway Building in Denver was the scene last month of the third annual salon sponsored by the Greater Denver Cinema League. The program opened with *Rainbow Trail*, by O. L. Tapp, ACL, 1948 Ten Best winner, followed by *Caledonian Chronicle*, by Ether J. Cooke, ACL, and *Through the Valley*, by Harry Atwood, both 1949 Honorable Mentions.

The program continued with *The Raggedy Man*, by Andy Potter; *Adventures of Lassie*, by Raymond J. Berger, ACL; *Escape*, by Warren Doremus.

ACL; *The Unexpected*, by Ernest H. Kremer, ACL, 1948 Maxim Award winner; *The Witch Cat*, by William Thomas, ACL, and *Anytime After Six*, by E. H. Sparks, ACL. All of the latter films, except *The Unexpected*, were Ten Best and Honorable Mention winners in the 1949 contest.

Markley L. Pepper, ACL, was salon chairman. Musical arrangements were furnished by William Colin Kirk, ACL.

Westwood meeting A mid-spring gathering of the Westwood Movie Club, in San Francisco, was opened with a talk by Dr. Mervyn Miller, professor of audio-visual education at the University of San Francisco, on *Changing Your Hobby to a Vocation*. This was followed by a screening of *San Francisco*, by Eric Unmack, to be taken with him on his trip to Australia next month.

Metro agenda The last spring meetings of the Metro Movie Club of River Park, in Chicago, included the screening of *Scandinavia*, by Ralph Ibenfeldt, and *The Mighty Colorado*, by Ray Eggersted; a tour of Ansco film processing laboratory, and members' film night. Metro's fifth annual amateur film contest was recently concluded, and prize winners will be announced later.

Los Angeles Highlight of the May meeting of the Los Angeles Cinema Club was *Canyon House*, by Lester S. Peterman, a film on shooting the rapids of the San Juan and Colorado Rivers. Sound and narration accompany the film, which runs fifty five minutes.

The feature film was followed by *The Green Squadron*, by Carlos Grant, national prize winning documentary treatment of the mounted police of Chile, and *Niagara Falls*, by James Unsworth. A twenty five minute showing of international prize winning films was also presented by Dr. Weitkamp.

New in Georgia Through the efforts of Henry J. Burns, jr., ACL, and his fellow hobbyists in Macon, Ga., the Ocmulgee Movie Club, ACL, has recently been organized. Mr. Burns is president, with Cecil Coke as vicepresident and Dr. W. R. Golsan as secretary. Lee Happ, ACL, is treasurer. Two directors, Sam Orr and Mrs. Thomas Halliburton, complete the roster of officers.

The club has twenty one members



EASTON (PA.) CLICK-IT CLUB, ACL, gathers for second annual dinner in basement of neighboring Farmersville Church. Officers standing in rear include Paul Stull, president; Robert Youlton, toastmaster; Edwin Jenkins, guest speaker; S. Genua, secretary, and R. Garren, vicepresident.



DOUBLE DUAL-TURNTABLES, with narrative records on one set and music on the other, were used in scoring films at recent annual Gala Show of Metropolitan Motion Picture Club, ACL, in New York City. Ray Moss, ACL, right, and J. J. Harley, FACL, are operators.

and has held four meetings to date. Films screened thus far include *Ice Follies*, by Oscar Horovitz, ACL; *The Unexpected*, by Ernest H. Kremer, ACL, and *Motion*, by Henry E. Hird, FACL, all borrowed from the ACL Club Library.

K. C. milepost The twelfth annual banquet of the Kansas City (Mo.) Amateur Movie Makers, ACL, was held recently at the Green Parrott. Highlighting the entertainment was *Mexican Malarkey*, 1949 Ten Best winner by Cal Duncan, ACL.

Awards were announced for the club's winter contest, first prize in the 16mm. class going to Leonard Carr, ACL, and second to William Goodson, jr., ACL. In the 8mm. division, first prize went to L. H. Goodson and second to G. E. Martin, ACL.

Long Island winner Arthur Gustavson, of Malverne, won the prize for the best club leader in the recent contest sponsored by the Long Island (N. Y.) Cine Club, ACL. The contest was judged by the ACL. The group is currently engaged on a club production, *A Case of Mistaken Identity*. Meetings are held at Lynbrook High School auditorium.

T & V contest Winners of the annual club contest were chosen at a recent session of the T & V Movie Club, of New York City. Robert M. Coles, ACL, took top honors for *Daddy's Inferno*, a comic family skit. Frank Fisher, ACL, filled second place with *Behind the Headlines*, an imaginative 8mm. film of an original story. Runners-up were *Dreams That Money Can Buy*, by Dr. Lester C. Mark, ACL; *Dr. Jack and Miss Hyde*, by Saul Maslow, ACL, and *Air on the*

G String, by Dr. Herbert Shaw, ACL. All films had sound accompaniment, either on magnetic wire or disc.

Don Charbonneau, ACL, League general consultant, judged the entries.

Recent balloting by the T & V Movie Club, of New York City, resulted in the choice of Saul Maslow, ACL, to succeed Dr. Herbert Shaw, ACL, as chairman. Frank Fisher, ACL, was chosen vicechairman, Ed Barron, ACL, secretary and Al Sherman treasurer.

Easton banquet The second annual banquet of the Easton (Pa.) Click-It Club, ACL, was held recently in the basement of the Farmersville Church, Farmersville, Pa. Paul Stull, president, delivered the invocation, and Robert Youlton, as toastmaster, introduced the principal speaker, Edwin Jenkins, who spoke on the subject of lighting. Jack Carty then led group singing, accompanied by Mrs. James Shook on the piano.

The films shown at the dinner included three produced by Sterling Genua, secretary, and the *March of Time* film, *March of the Movies*. Mr. Genua's films were *Circus Comes to Easton*, *Club Pig Roast* and *Click-It Club Tours Longwood Gardens*.

8-16 birthday The 8-16 Home Movie Makers, of Kansas City, Mo., recently held its third annual banquet. More than a hundred members and guests attended the celebration. Toastmaster Dale Bevard introduced club officers for 1950. John C. Sherard continues as president, with Robert C. Davis as vicepresident and Herman B. Davis as secretary-treasurer.

The Westernaires furnished dinner music, after which two ACL Club Film Library prints were screened—*Jones Beach*, 1949 Ten Best winner by George Mesaros, FACL, and *Motion*, 1947 winner by Henry E. Hird, FACL. A suitably impressive birthday cake was produced by Mrs. L. W. Critchfield.

Parkchester party With the cutting of a decorative, three-tiered anniversary cake, the Parkchester Cinema Club, ACL, of New York City, observed its tenth birthday recently. On hand for the festivities were the club's first president and founder, George Kirstein, now president of Mount Vernon (N.Y.) Movie Makers; Herman Getter, charter member; Frank Lowe, housing director of the Parkchester development, and James McGannon, Parkchester Protective Association chief. The cake was created and presented to the club president, Martin Weledniger, by club member August Conti, ACL, *confiseur*. *Parkchester and Defense*, successful club production of the war years, and *The Chinese Handbag*, 1949 Honorable

**16 MM and 8 MM
DUPLICATES**

**8 MM COPIES
OF 16 MM**

**16 MM COPIES
OF 8 MM**

COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**

and other services
to 16mm producers

**35 MM SLIDE and
FILM STRIP SERVICE**

**16 MM
and
8 MM**

*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

**GOT YOUR
ACL MEMBERSHIP PIN?**

This colorful emblem of an active filmer is described in detail on the inside back cover.

GET YOURS TODAY!

MOVIES

8 AND 16mm FILM SUBJECTS

HUNDREDS OF TITLES TO SELECT FROM THIS NEW BIG ILLUSTRATED 96-PAGE CATALOG OF MOVIES & STILL EQUIPMENT AT POPULAR PRICES. SEND 25c FOR YOUR COPY—REFUNDED ON YOUR FIRST ORDER.

NATIONAL Film Supply

DEPT. 14-E • TOLEDO 9, OHIO

NEW IMPROVED

1950

MOVIE MAKERS BINDER

NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue, New York 17, N. Y.

Must Satisfy You
OR YOUR MONEY BACK!

8MM and 16MM
MOVIE FILM
AT TREMENDOUS
SAVINGS!

Just bought from Government stocks of nationally-famous movie film manufacturer. Guaranteed for exceptional results. Fully Panchromatic — Weston 32 — fast processing included.

SIZE	EACH	Lots of 6	Lots of 12
8 MM 25-ft. Double-8	125	115	100
16 MM 50-ft. Magazine	250	225	200
16 MM 100-ft. Roll	295	275	250

FREE PROCESSING INCLUDED

WORD TO THE WISE: Stock up now for all your summer and vacation shooting.

FOTOSHOP inc.

DEPT. F-6, 136 W. 32nd St., New York City

Mention winner by Mr. Kirstein, were features of the entertainment portion of the evening.

Dayton The Dayton Amateur Movie Makers Club, ACL, at its recent annual banquet, announced M. H. Bolender as winner of the club trophy for his 8mm. picture, *America, the Beautiful*. Runners-up were Elmer Horlackers, L. Terry, John O'Hara, W. B. Peirce, R. E. Conduit and William Beeghler. Guest speaker was George R. Hoxie, former editor of *Minicam* magazine.

Newly elected officers were installed at the dinner, Gus Steberl assumed the duties of president, Harry Bailey those of vicepresident and Charles Wilkinson, ACL, those of secretary-treasurer.

Omaha Another club in Omaha holding a contest was the Cinema 16 Club. George Brotherton took first and second honors in the competition with *Christmas Joy* and *Colorado Springs Vacation*, respectively. Third place went to Carroll Swindler for *Pacific Northwest*. Club president John Koutsky presented the winners with trophies at a recent gala program.

Brooklyn session The RCA Johnny Victor Theatre was engaged, through the kindness of Charles Kellner, public relations representative for RCA, and member Herman Lampert, ACL, for a meeting of the Brooklyn Amateur Cine Club, ACL. Emil Velazco, authority on movie background music, gave a talk on *Synchronization of Sound to Films*.

A return meeting at the same place was held the end of last month, when the subject was *Lenses and Trick Effects*. Guest speaker was a representative of Eastman Kodak Company.

"...I thee wed"

[Continued from page 214]

and stop the camera. This will mean, of course, wasting brief amounts of film which must be trimmed from these scenes at beginning and end.

This technique can be used to show the honeymooners walking, swimming, canoeing, reading to one another, relaxing on the beach or hotel porch, playing checkers, visiting the summer theatre, attending a country auction, riding horseback, picking berries, sight-seeing or engaging in any other activity which has screen interest. In all such sequences the couple must appear to be unaware of the cameraman's presence. Chiefly this will consist of never looking at the camera.

But even honeymoons must come to an end. This finale may be the closing sequence of the picture, or it may be a

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

transition to scenes of the first few months of life together. At any rate, it merits special attention and should be treated artistically. The couple might be shown walking down to the lake where, as the sun sinks in golden glory, they take a last glimpse at their honeymoon paradise. Or the bride and groom may be seen casting their leis into the sea from the deck of the liner as it stands out past Diamond Head, homeward bound to the mainland.

Unless the wedding trip is a long one, the actual scenes of the wedding and honeymoon (if properly edited at a quickly moving pace) are not likely to consume much footage. The picture may therefore seem to end too abruptly for a good screening unit. Additions of great interest may be made by filming the small details that contribute to gracious living as the bride and groom entertain at home. Closeups are most effective for this purpose. The bride, for example, baking her prize cake. There is the batter being mixed, the cake being put into and taken from the oven, the lavish covering with delicious frosting and then the adept hands of the bride as she places it on a plate ready for the fortunate guest to enjoy. Many other ideas of equal merit may be worked out, depending upon the special interests of the newly wedded pair.

After the last roll has been exposed and returned, the arduous but stimulating task of editing begins in earnest. Your cutting must be ruthless, selecting only the best scenes, regardless of how tender may be the memories that lesser scenes may elicit.

The film is now ready either for titles or narrative comment. The latter is effective only if it is exceptionally well written. It should, in fact, be a prose poem and must be spoken by one with a fine voice and appealing diction. Unless the narration can measure up to these unusually high standards it is far better to title the movie.

Titles in a wedding and honeymoon film are intended primarily to bridge the many gaps of continuity which are likely to occur in such a picture. And yet they should inform without labeling and, if possible, be poetic in nature. Let us suggest by example: do not write: *We leave Sunapee*. Put down instead: *Farewell sweet Sunapee—None shall more regretful leave these waters and these hills than we*.

Now only the finishing touch remains,

scoring the film. Popular rhythms are strictly taboo, and orchestrations are far more desirable than vocal selections in accompanying a sincere and moving record film. The picture might well open with Lohengrin's *Wedding March*, which is to be played through the sequences leading to the ring ceremony. Schweitzer's *Prelude* and *Fugue in C Major* would be excellent for the remainder of the scenes in the chapel. Only symphonic music or string quartettes that are light and gay are recommended for pastoral scenes. Tunes that are too familiar should be avoided, for attention should be concentrated on the screen rather than on the music.

It is no easy task to produce a really worth while film of life's finest adventure. But it is within the capacity of every movie maker to do so, if he will set his mind and heart on this achievement.

Titles can be centered

[Continued from page 215]

viewfinder so that it is exactly centered in that unit. We shall know from our measurement, however, that actually the viewfinder is showing 1 inch more of the title card at the right than the lens can see, while the lens is covering 1 inch more of the title card at the left than the viewfinder can reveal.

Using this knowledge, we now center the title with the lens line of sight simply by moving the title card 1 inch to the left. Effecting such movement accurately, however, is not always easy, so that it is good to have some way of checking visually on the resulting setup. Here is my method of checking on this repositioning of the title card, using the viewfinder of the camera.

Cut out of cardboard a strip or rule which is exactly the width of the offset between lens and viewfinder—in our example, 1 inch. For titles on a dark background, leave one face of the cardboard light in color; for light backgrounded titles, paint the reverse face of the rule black.

Beginning with your title accurately centered in the viewfinder, place the rule over the title card so that the left edge of the rule is exactly aligned with the right edge of the card area seen in the viewfinder. Now, holding rule and title card firmly together, move both of them to the left until the right edge of the rule is aligned with the right edge of the card area seen in the viewfinder. The amount of movement, of course, will be 1 inch to the left, and the accuracy of it can be checked in the viewfinder by using this system.

Similar title centering can be carried out with cameras (b) and (c). In the first instance, of course, the rule is aligned along the top of the titling area and then moved downward in conjunc-

tion with the title card until the top edge of the rule is aligned along the top of the viewfinder. With (c) type cameras, having both horizontal and vertical offset, a right-angled rule should be made, with one leg the width of the horizontal offset, the other leg the width of the vertical offset.

In following this system of title centering, it will be seen that the overall dimensions of the title card used should be larger than the area which will be recorded on film. For example, the title card to be used with camera (a) should be of a width at least 1 inch wider on each side than the area to be filmed. The lettering is then centered, left to right, in this width. Similar compensation in card size will be needed for cameras (b) and (c), corresponding with the direction and distance of the lens-viewfinder offset.

Composition in color

[Continued from page 223]

nature is a lesson that the novice in color work would do well to bear in mind.

And so we can say that red is a color to use sparingly. A little of it can be effective—but too much is destructive. In its emotional impact, it suggests anger, war or cheerfulness. Greens are cool, restful and full of peace. Purple is dignity, age, mystery or romance. Yellow is heat, gaiety, brilliance. Orange, being the tint of an outdoor scene when it is exposed with too low a sun, is a color to use with caution. Blue is the least effective primary hue, since most outdoor scenes have an overall bluish cast from sky reflections.

REFLECTIONS ARE IMPORTANT

We cannot study color composition without noting immediately that reflective surfaces and atmospheric conditions affect the color in every composition. This means that you cannot film subject matter near a brick wall without expecting to have a reasonable amount of red reflected onto the subject. This reflective quality of light must be studied in every scene. It may be objectionable or favorable. For instance, if a closeup of a person under a tree were to show a green face, it would be false color. But, on the other hand, we would expect a subject sitting before a fireplace to have an excessively red face.

COLOR VALUES RELATIVE

Color composition is also subject to the laws of personal taste. But it does not follow that, because a color is beautiful in itself, it will look beautiful in every scene. All color values are determined by their relationship with other colors.

Take a girl in a red dress and place her before three different backgrounds—yellow, green and dark blue. Not only will her prominence be affected, but *the actual red of her dress will appear to change its value*. With yellow, it will appear at its greatest brilliance. It will appear quite dark against the deep blue. The discord with green is too well known to require emphasis.

There must, then, be certain laws governing the use of color to secure harmony. A color wheel is the simplest system. Such a color harmony chart can be carried in a cameraman's pocket for easy reference.

USING THE COLOR WHEEL

The wheel consists of the twelve primary and tertiary colors arranged, side by side, in a circle. The primary colors of red, blue and yellow are combined to make orange, purple and green—our six principal hues. The tertiary colors are those secured by mixing any two of these neighboring colors—blue-green, red-violet, etc.

The colors are arranged on the wheel in the following order: red, red-orange, orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, blue-violet, violet, violet-red.

With such a wheel, color harmony is simple. The colors on opposite sides of the wheel are complementary; i.e., yellow and violet, blue and orange. The colors lying on either side of a given hue are harmonious to it; i.e., red-orange and red-violet are harmonious to red, blue-green and blue-violet are harmonious to blue. Now let's put our color harmony into photographic practice.

BASIC COLOR HARMONIES

Background colors should harmonize with the center of interest. In a portrait, the center of interest is the subject's face. The clothing should harmonize with the complexion and hair of the subject. The smaller areas in a scene can be of complementary colors. There should never be more than two different complementary colors in a given scene.

In order to allow the center of interest to dominate the scene, the complementary colors must be subordinated. This does not mean that the center of interest must be in brilliant color. Remember, all color is relative. And the principal subject can stand out by its very lack of color.

HUE, VALUE AND CHROMA

Let us carry our discussion one step further. The technical experts speak of color in terms of hue, value and chroma. These terms are worth remembering. "Hue" is simply another word for "color." "Value" is the degree of color density—similar to the gray scale in black and white. "Chroma" is the

amount of gray tone in the color, in other words, its degree of purity.

The photographer is chiefly interested in hue and value. In recent years, such colors as red and green, which formerly were felt to be incompatible, have been harmoniously blended by simply changing the value of the hues. By using the opposite ends of the value scales for the discordant colors, dark red has been successfully blended with light green, light yellow with deep violet, etc.

Scenes composed of colors in the same value range tend to lack emphasis and definition. For while color does provide its own contrast, the eye can be greatly aided in grasping the import of a scene by using colors with contrasting values.

We have spoken of the emotional effect of line and the psychology of color. If these are joined to create a perfect coordination of line and color—restful lines with restful color and dynamic lines for dynamic color—the scene will tell its story with vigor and truth.

We have spoken, too, of the color cameraman and his qualifications. The greatest of these is his need to see. For, until the last decade, few cameramen saw the blue in snow, the yellow in sunlight and the purple in the shadows. With the advent of color film photographic eyes were opened to a new and brighter world.

Welcome to Liverpool

[Continued from page 219]

be lucky enough to film a new liner sailing away, bedecked with flags, on its maiden voyage. Include shots of the Mersey ferry boats themselves. They are world renowned, and some of them played a heroic part on active service in time of war.

Behind the Pier Head buildings you'll see the Overhead Railway—the first electric railway of its kind—on which you can take another trip and enjoy magnificent views of the seven mile length of docks. Go to Gladstone Dock, at the north end, and walk back part way, in and out of the dockside avenues, shooting whatever scenes strike your fancy—ships, derricks hoisting cargo, busy dock workers and the like. (At the main Dock Board office you can obtain a permit to use your camera on the Dock Estate.) These scenes will show something of the real life of the people. When you've taken enough pictures it is easy to return to town from the nearest Overhead Railway station.

The main Dock Road, which runs alongside the railway, is used mostly by motor traffic, though, at times, you will still see cargo lorries pulled by heavy draught horses. These fine animals, of which Liverpool is very proud,

GREATER THAN . . .

WE have been getting a rich and revealing response to that reader survey questionnaire published in the May issue of *MOVIE MAKERS*. (We *can't* receive too many! So, if you haven't replied as yet, take a look at page 188—*Ed.*) Answers began pouring in from eastern areas a day or so after publication. By the end of the first week alone they were winging back to us by *air mail* from Mexico, Canada and the West Coast.

We of the staff are grateful for your response. Also, we are gratified at this indication of your vigorous interest, both in the content of our magazine and in the hobby for which it stands.

Suggestions of subject matter to be treated (or deleted) in *MOVIE MAKERS* are, of course, about as various as are you who have replied. Some are using sound; more are not, but would like to. Many would welcome a slide column in our pages. Others, with

equal warmth, "would not give the thing house room." You want more of this in *MOVIE MAKERS*. He wants less of that. Well, that's as it should be. We regard this vigorous divergence of reader interest as healthy and heartwarming. And we shall try to be guided by its trends.

Perhaps even more important, however, is the vital interest which League members and our other readers display in the hobby itself. For example: "What make of camera (or projector) do you plan to buy next?" The answer to both of these questions was invariably a *better* one. Or again: "Is your interest in movie making greater than, less than, or the same as when you began?" The answer was unhesitant, often even underscored—*Greater than!*

This, too, is as it should be—strong, healthy and heartwarming. Each of us on the ACL staff is proud to be a part of it.

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of *MOVIE MAKERS*, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, Inc., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

can give a real sense of action to the film. I have a shot of a horse drawn wagon passing the entrance of the vehicular tunnel which runs under the River Mersey—a sharp contrast between ancient and modern methods of transport.

This brings me to another subject of which the city is justly proud. The Mersey Tunnel—44 feet in diameter—is the largest underwater tunnel in the world, and has a capacity of over 4000 vehicles per hour. To reach the main (Kingsway) entrance, take a short bus ride along Water Street and Dale Street. Your shots of the tunnel will show vehicles stopping at the toll booths, the drivers paying toll and then moving off into the entrance. For color film there's a brightly colored mosaic map of the tunnel route, at the junction of Dale and Manchester Streets. You may hire a car to go through the tunnel and back. Although the lighting inside is not sufficient for movies, a near fade-out and fade-in may be obtained by shooting when your car enters and when it comes into the open again. The first part of the filming is now over, as you have arrived back near St. George's Hall.

The second tour opens with another unique feature—the Cathedral. This is reached by a bus ride of six or seven minutes from the city center. The archi-

tect of this modern Gothic building (Sir Giles Scott, R. A.) was in his early twenties when his design was accepted nearly fifty years ago, and he is still working on drawings for the unfinished west end. But for the delay caused by two world wars, the Cathedral would have been finished by now.

On the adjoining works site, stone masons can be seen preparing material for the remaining part of the structure, carving the red sandstone with care and skill equal to that of the men who built other cathedrals in England many centuries ago. Your film should stress two characteristics of the Cathedral: (1) its massive proportions, by the inclusion of people to indicate the comparative scale, and (2) the beauty of the detailed carving.

By obtaining permission from the Dean it is possible to take, from inside, color shots of the fine stained glass windows. Whether you do so or not, spend some of your time studying the interior as well as the outside. I am sure you will be impressed by the architectural beauty and the fine craftsmanship.

The builders would no doubt arrange for you to visit the quarry at Woolton, where they obtain the stone—a 20 minute bus journey. Here you may be able to shoot some of the work of excavation

and the loading up of sandstone for the Cathedral site. Shots of the quarry should be spliced in *before* the Cathedral itself. In one of my films I have obtained continuity by ending the quarry scenes with a huge stone block being hoisted from its bed, the following shot showing a similar block being lowered on to the site, with the Cathedral as a background.

One more short bus journey, this time to Speke Hall. Dating back to 1490, this half timbered Tudor period mansion will contrast with the modern Cathedral sequence. Capture the quiet peacefulness of this secluded part of the city. The surrounding woodland, green lawns and colorful plantations will all help to get this effect. At Speke Hall it is difficult to realize that on the other side of the protecting belt of trees there are busy factories and an important airport. Only the occasional drone of planes suggests commercial activity. Shots at the airport, which is open to the public, would further emphasize contrast between old and new.

There are many other interesting subjects at Liverpool, but I have described sufficient for one short visit. If you wish for further information, call at the city's Information Bureau in the Municipal Offices (Dale Street), where willing help is always given.

NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York 17, N. Y.

June 1950

TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia ($\frac{1}{2}$ " in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal.* But you'll have to see this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—\$1.00 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its $2\frac{1}{4}$ " by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at \$.25 each or 5 for \$1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

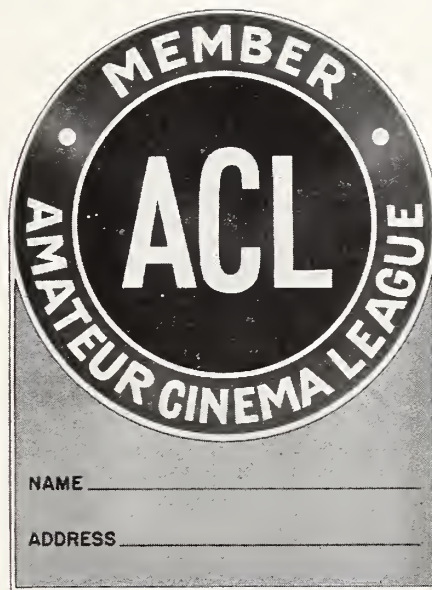
JAMES W. MOORE
Managing Director

* P.S. ACL members of one through four years standing are entitled to wear the silver-plated pin. ACL members of five years standing (or more) are privileged to wear the gold-plated pin. . . . We'll send the right one!



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

AMATEUR CINEMA LEAGUE, Inc. 6-50
420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

_____ **PINS** ☐ screw-back lapel type at \$1.00
_____ ☐ pin-back safety clasp type each

_____ **DECALS** at \$.25 each or 5 for \$1.00

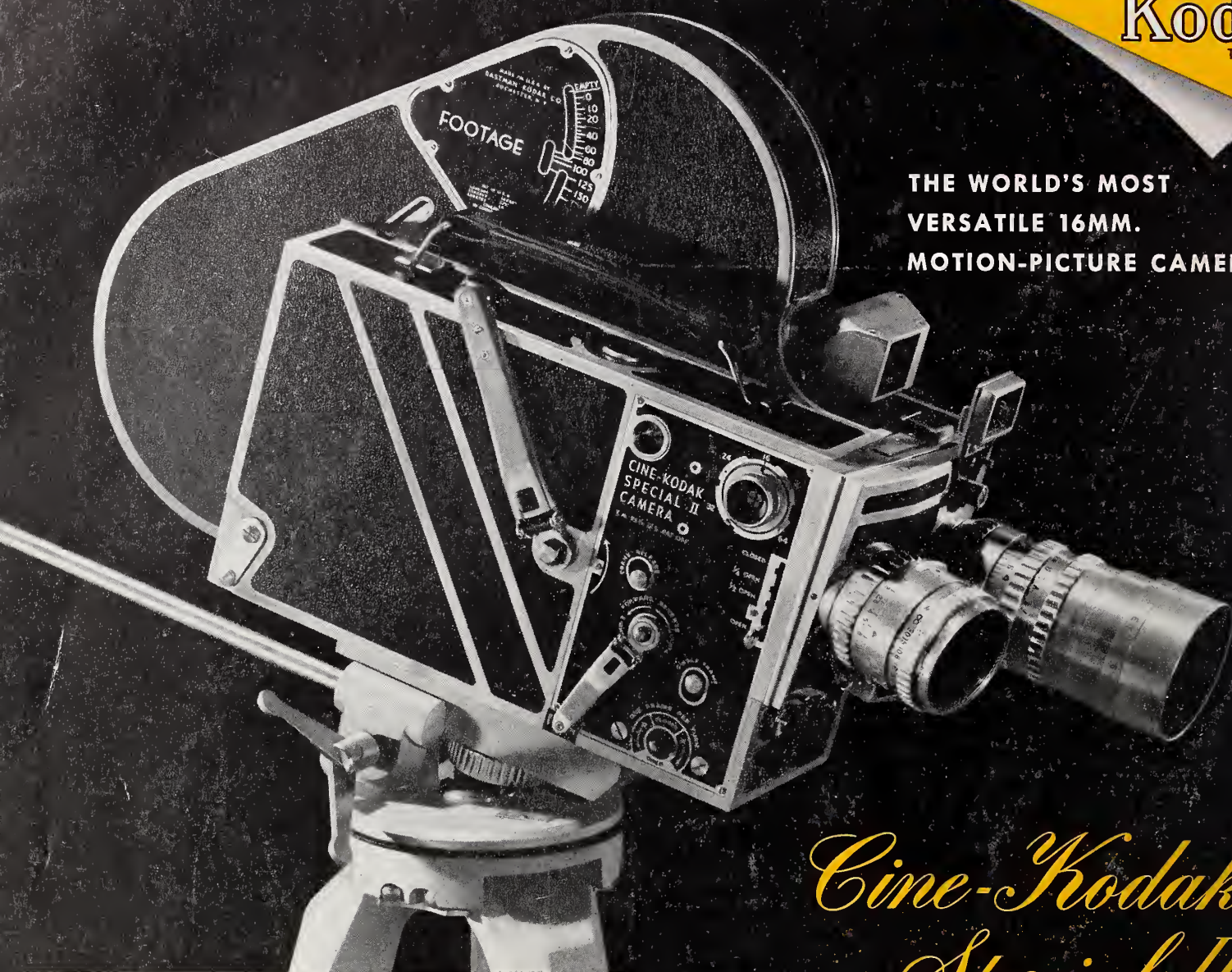
NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

Kodak
TRADE-MARK

THE WORLD'S MOST
VERSATILE 16MM.
MOTION-PICTURE CAMERA



Cine-Kodak Special II Camera

Interference-Free Turret

A slight twist turns the turret . . . clicks the stand-by lens into automatic alignment in the taking position.

There's no trick to switching focal lengths . . . no risk of obscured movies. Because the turret is angled, you can use any two Kodak Cine Lenses in combination without the slightest physical or optical interference—regardless of speed, focal length, or barrel design.

And because adapters are integral with the turret, you attach lenses directly—any of twelve Kodak Cine Ektar and Ektanon Lenses . . . ranging from 15mm. to 152mm.

A separate, clip-on finder is available for each lens accepted—so that you can instantly adjust your field of view to match that of the lens on the camera.



One of a series of pages which help to explain why Cine-Kodak Special II Camera is known as the world's most versatile 16mm. motion-picture camera.

Superb 16mm. motion-picture camera with the controls for special effects integral with the basic model. Fully capable for precision movie making just as it's supplied . . . and further adaptable through accessories to meet the specialized requirements of every field served by 16mm. motion pictures.

One of Cine-Kodak Special II Camera's standard features is described at the left. For further details about this outstanding 16mm. camera, see your Kodak dealer . . . or write Rochester for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, standard Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 63mm. f/2.0 Lens.

JUL -6 1950

©CIB 253535

MOVIE MAKERS

JULY
1950
25c

THE LIBRARY OF
CONGRESS
SERIAL REC
JUL 14 1950

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

TRAVELOG TRANSITIONS • FILMING AT THE BEACH • MOVIES WITH MIRRORS

Bolex-Paillard

presents the first really NEW 8mm Projector

THE BOLEX* M-8 HAS EVERYTHING AND COSTS ONLY \$167.25

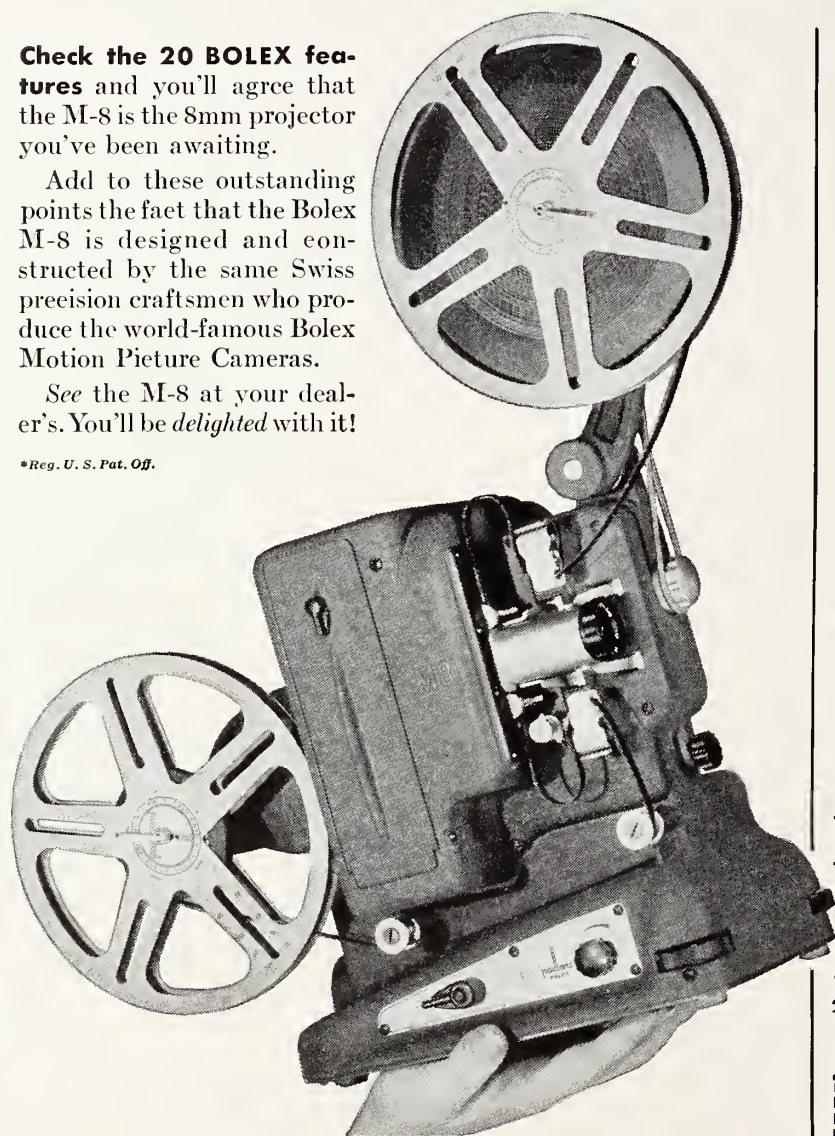
(Deluxe carrying case available at \$22.50 additional)

Check the 20 BOLEX features and you'll agree that the M-8 is the 8mm projector you've been awaiting.

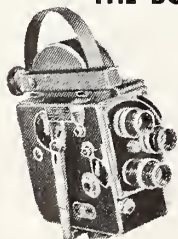
Add to these outstanding points the fact that the Bolex M-8 is designed and constructed by the same Swiss precision craftsmen who produce the world-famous Bolex Motion Picture Cameras.

See the M-8 at your dealer's. You'll be *delighted* with it!

*Reg. U. S. Pat. Off.



WORLD'S FINEST 8mm MOTION PICTURE CAMERA THE BOLEX H-8—\$282.50 LESS LENS



For the finest 8mm home movies, amateur and semi-professional cameramen all over the world prefer the Bolex H-8. See it, too, when you visit your dealer, as well as the line of Kern-Paillard Lenses made especially for the Bolex H-8. There is nothing finer in the Home Movie field.

20 OUTSTANDING FEATURES

1. Automatic loop former—exclusive *new* film protection.
2. Brilliant illumination through *new* color-correcting condensing system.
3. *New-type* film sprockets for easiest threading.
4. Sensational *new-type* claw mechanism assures rock steadiness, eliminates noise.
5. *New* vertical and horizontal film control assures perfect alignment of the image on screen.
6. *New* single switch control automatically controls ventilating system and the lamp. Prevents accidental turning on of the projector bulb when blower system is not in operation.
7. *New* remote control outlet built into projector for floor lamp. Floor lamp automatically goes off when projector lamp goes on.
8. Hinged lamp receptacle permits quick changing.
9. Projector is equipped with *new* rapid motor driven rewind (and auxiliary hand rewind).
10. Direct motor drive is silent running, eliminates noisy gears.
11. Hinged aperture plate enables easy access to gate for cleaning.
12. Specially coated Kern-Paillard 20mm f/1.6 lens, gives big, brilliant pictures at a short projection throw.
13. Upper spool arm serves as carrying handle. Total weight only 19 lbs.
14. Framing is accomplished by moving film, rather than the aperture plate, with convenient knob.
15. *Newest-type* forced draft cooling system delivers more cooling than necessary in hottest weather.
16. 400-foot reel capacity gives half-hour projection without change.
17. Film speed control switch for high speeds, and low speeds down to 12 frames per second. *New* audible siren sound informs operator when projector is running too slow.
18. Fingertip off-switch.
19. AC-DC operation.
20. Lamp housing never too hot to touch.

PAILLARD PRODUCTS, Inc.,
265 Madison Avenue,
New York 16, N. Y.

Gentlemen:

Please send me free descriptive booklet on the new Bolex M-8 Projector, and the name of my nearest dealer.

Name _____

Address _____

City _____ State _____

MM-750





**Destination:
your
living
room!**

Shooting with Ansco Hypan is the one *sure* way of bringing the whole wide out-of-doors thrillingly close—*right into your own living room.*

That's because Hypan's extremely fine grain and sparkling contrast give you sharp, crisp images . . . so life-like and real . . . make your movie "takes" look so completely, wonderfully natural.

Add to this Hypan's splendid panchromatic

color balance and pleasing scale of tonal values, whether you shoot indoors or out, and you'll discover why so many amateurs are turning out way-above-average movies.

Load Ansco Hypan in your camera. See your dealer, today. He has Hypan in both 8mm and 16mm rolls.

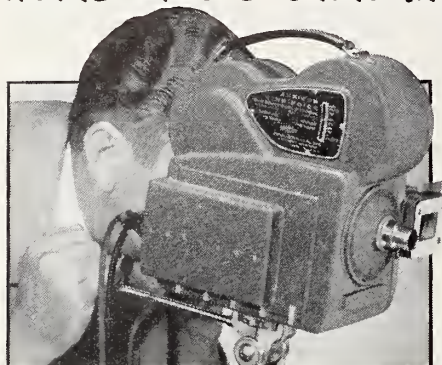
Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. *"From Research to Reality."*

ASK FOR **Ansko** 8 and 16mm HYPAN FILM

YOU GET THE **FREE!**
SOUND-TRACK

with the ALL-NEW

AURICON Cine-Voice
16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695.00 at your photo Dealer, or write for descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

NOW...Shoot Your Personal News Reels in Sound & Color!

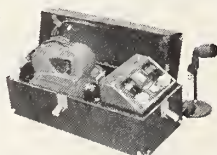


**Record Sound-Track & Picture
Project Sound & Picture!**

Please write for descriptive "Cine-Voice" Folder. No obligation.

COMPLETE OUTFIT...\$695.00

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.



RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

July
1950

The reader writes	246
New ACL members	248
Closeups	What filmers are doing 249
Kids and your camera	Dorothy M. Peper 251
Transitions for the travelog	Leo J. Heffernan, FACL 252
Shooting the Sierras	Felix Zelenka 254
FACL, 1950	ACL adds four Fellows 255
Surf, sand and sunshine	George Mesaros, FACL, and Joseph J. Harley, FACL 256
The clinic	Aids for your filming 258
Cellar symphony	A picture story 259
Try movies with mirrors	Glen H. Turner, ACL 262
What's wrong with my picture?	James W. Moore, ACL 264
Fine frames	From readers' films 265
News of the industry	Reports on products 266
Late releases	New 8mm. and 16mm. films 267
Book reviews	269
Clubs	People, plans and programs 274
For movies only	Editorial 278

Cover photograph by Elizabeth Hibbs

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 7. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y. U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Announcing...new sensational *Revere "55"* 8MM CAMERA

take home movies with Hollywood effects

*Revere
IRIS-
SCENE*

as easily as snapshots!

AUTOMATICALLY BLENDS SCENES WITH PROFESSIONAL SMOOTHNESS!

Now! An exciting new camera that puts Hollywood film magic at your command. Revere's amazing Iris-Scene begins and ends scenes with dramatic effect. Synchronized with operating lever, it's completely automatic.

The Revere "55" has many important advantages found in no other camera! Loading is a snap. Simply thread empty spool and drop spools into camera, as shown below. Enjoy economy of spool film with ease of magazine loading. Powerful motor runs 10 feet of film per winding—over twice that of ordinary cameras—assuring rock-steady pictures beyond comparison. Click stops make it easy to set for accurate exposure. Self setting footage meter, continuous run and single frame exposure.

Keep forever alive those happy activities of children, vacation trips, parties, etc., with the new Revere "55." Don't wait—see this wonder camera at your Revere dealer now! Test it—results will amaze you! REVERE CAMERA COMPANY, CHICAGO 16.

Only \$55⁰⁰ Tax included

How Iris-Scene Works—Unlike any other camera, entire operation is executed with one hand—no tripod or skill is required. As finger releases lever, Iris-Scene slowly blacks out picture. New scene is smoothly blended with old as Iris-Scene gradually opens. Speed of wipe is easily regulated by watching indicator in view finder. Iris-Scene may be locked in open position when wipe effect is not desired and camera used in conventional manner.



MODEL "55" WITH SWING-AWAY CASE

Extremely attractive carrying-case in rich, gleaming plastic. Always ready for instant action. Hinged sides open a full 180 degrees to form a steady "chest tripod" for the mounted camera. Convenient plastic carrying strap. Cam- \$58⁹⁵ era and case, complete



DROP IN LOADING!

World's fastest loading spool type camera! Merely place film around aperture plate, drop spools into place, and close camera. So simple a child can do it.



FINE RECESSED LENS!

New modern design affords utmost protection for precision coated F2.8 lens. Built-in lens shade guards against sun glare, and assures sharp pictures.



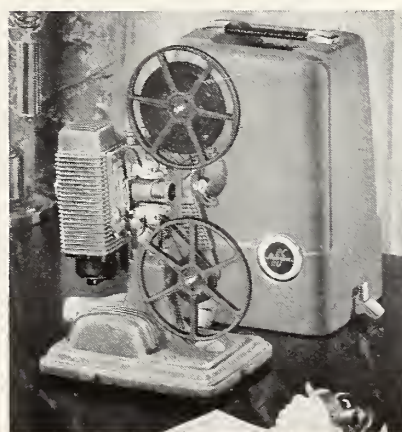
EXPOSURE GUIDE!

Built-in guide tells at a glance proper exposure for slow motion or normal speed, color film or black-and-white. Click stops for easier lens settings.



POCKET SIZE!

Extra compact and easy to handle. No protruding lens or other parts to catch on clothes. Made of light-weight, precision die-cast aluminum alloy.



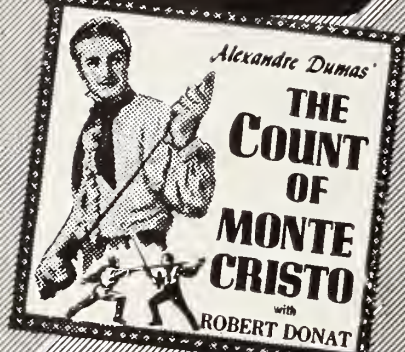
NEW DELUXE

Revere "85" 8mm PROJECTOR

Thrifty mate to Revere "55" eight! New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. \$99⁵⁰ Only

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



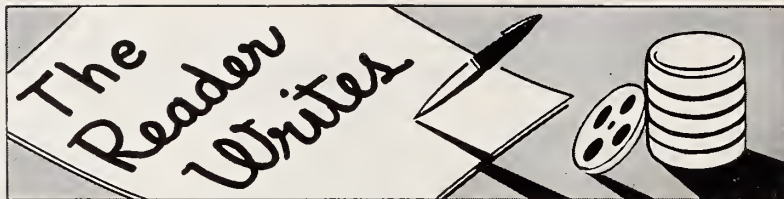
WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"
Madeleine Carroll
Laraine Day
Brian Aherne
Louis Hayward

PLUS
ALEXANDRE DUMAS
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett
A GENTLEMAN AFTER DARK
Brian Donlevy, Miriam Hopkins
KIT CARSON
Jan Hall, Lynn Bari, Dana Andres
THE CORSIKAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff
SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

THE ACL PIN AND DECALS

DEAR ACL: Please accept my thanks for the attractive new membership card and the decals. I think these decals are beautiful and will be proud to use them on my equipment.

HARRY KELLER, ACL
DuBois, Pa.

... I wanted to tell you how much I like the new ACL decals which I just received. Their simple design makes them most effective. Here's my buck for an ACL pin as well.

VINCENT H. HUNTER, FACL
Brush Prairie, Wash.

... Well, here I am eager to order my two pins, one screw back and one pin back, as well as five more decals. I will enjoy being able to recognize other members.

FRANK NOVOTNY, ACL
Bronx, N. Y. C.

... While I am not in the habit of adorning myself or my possessions with labels, yet I am so pleased with the decals just received that I am enclosing my check for ten more so that each piece of my equipment, my car and my trailer can be identified with this distinguished insignia. It is certainly a beauty and something every member will be proud to have on his filming gear.

RALPH E. GRAY, FACL
San Antonio, Texas

... Many thanks for the new membership card and the sample transfers, recently received. The card is very good looking; the transfers excellent.

MAJOR H. BERESFORD SMITH, ACL
Litchfield, Conn.

... The purpose of this letter is to tell you how much I like the new ACL pin. It is in very good taste and I shall be proud to wear it.

MARKLEY L. PEPPER, ACL
President
Greater Denver Cinema League
Denver, Colo.

... It is with great pleasure that I learn that the ACL pin and decal are now ready. I believe I was the first to suggest in a letter to the magazine that you make

a decal. You have done as fine a job as I think possible.

REV. RICHARD J. DOUAIRE, ACL
Chicago, Ill.

... I am glad to see in the May announcement of the new ACL pin that credit for its existence has been given where credit is due—the fertile mind of a League member. I do hope that you will check back to find who this ACL member was and compensate him in some way for his brilliant idea.

RICHARD W. ABELES, ACL
Downey, Calif.

A check of *The Reader Writes* column shows that Philip Lalonde, ACL, of Toronto, Ont., first suggested an ACL membership pin in a letter published in December, 1948. First to suggest an ACL decal (in February, 1949) were members Richard Douaire, ACL (see above), and Irl Gordon, ACL, of Akron, Ohio.

To member Lalonde goes our gratitude and an ACL pin on the house. To members Douaire and Gordon, the same thanks and a free fivesome of decals.

SOUND CONTROL BOX

DEAR MOVIE MAKERS: The article entitled *A Simple Sound Control*, by Al Morton, FACL, in the May issue interested me very much. Following the instructions, I built a control box. During the process I found that by making one change in the wiring my results were greatly improved.

The change made was to eliminate the resistor at the microphone potentiometer and to make the connection directly with copper wire. By doing this, the volume of the microphone is greatly increased, thus allowing the volume control on the projector to be turned down and thereby eliminating howling noises (feedback) coming through the amplifier.

OSCAR POWERS, ACL
New York City

DEAR MR. MOORE: Thank you for forwarding a copy of Mr. Powers's letter to me for reply. I have discussed the matter with William Roberg, the radio man here who plotted the wiring, and he submits the following comments.

While it is true (he says) that an increase in volume can be had by Powers's method, the mixing box will not operate as it should. The resistors are placed in the circuit for isolation purposes. Interaction of the two controls when not so isolated would be more of an evil than a slight loss of volume.

If Mr. Powers encountered feedback, his trouble was probably caused by improper shielding somewhere along the

line or by using the microphone too close to the amplifier or speaker.

AL MORTON, FACI
Salt Lake City, Utah

SLIDE COLUMN IN MOVIE MAKERS?

DEAR MOVIE MAKERS: Only as an adjunct to movies.

DR. S. C. CRAIG, ACL
Cambridge, N. Y.

... Would not like to see color slide material included in MOVIE MAKERS unless it is enlarged enough to take in this additional material.

B. L. WILLIFORD, ACL
San Leandro, Calif.

... NO! Let's leave stills and slides out of a movie magazine.

CAPT. KIMBROUGH S. BROWN, ACL
U.S.A.F.
c/o PM, New York City

... Not interested in having you devote space to slides. Why not a separate magazine for that interest?

DRUG SUNDRIES COMPANY
San Francisco, Calif.

... No! Keep our magazine *amateur*. No slide department, please!

UNSIGNED
Calgary, Alta.

... NO! Let the slide and still picture people look to the still magazines. There are plenty of them.

UNSIGNED
Chelsea, Mass.

... Please keep the magazine for *movie makers*. Keep away from slide news. The subject is very well covered in other publications.

B. C. SCHERZINGER, ACL
Cincinnati, Ohio

... I would prefer to see MOVIE MAKERS remain a movie magazine. Information concerning still work is available in other magazines for anyone who wants it.

WILLIAM DRYDEN
Oak Ridge, Tenn.

... I should not care to see any slide information in MOVIE MAKERS. Let it continue to be the sole satisfactory publication devoted to amateur motion pictures.

A. DUDLEIGH JEWELL, ACL
Oradell, N. J.

... For Heaven's sake, No! Let's keep junk out of the magazine. Reserve it and limit it and restrict it solely and only for home movie shooters!

BURTON E. HAWN
Detroit, Mich.

For our own reaction to these and other reader survey replies, please refer to the editorial on page 278 of this issue.

TRIAL AND ERROR

GENTLEMEN: Have been in the home movie game for less than a year, and up until I read your excellent magazine for the first time last month have been operating purely on the trial and error method.

MOVIE MAKERS magazine and the services offered with membership in the League seem to be just what the doctor ordered. Enclosed is my check for membership and two ACL 8mm. Kodachrome leaders.

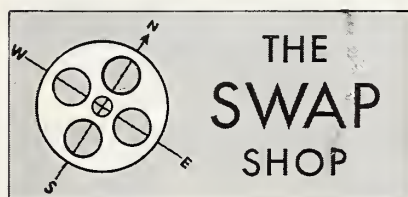
GEO. E. LECLERE, ACL
Norfolk, Va.

GIFT FOR LEAGUE LIBRARY

DEAR MR. MOORE: At the direction of the members of our board of directors. I am sending you on behalf of the Metropolitan Motion Picture Club a check covering the costs of a color duplicate of the film, *One Dinar More*. Please place this on file with the other fine films of the ACL's Club Library.

This outstanding production from India, honored in the League's Ten Best Amateur Films of 1949, added much to the success of our recent Gala Night program. We feel it is only fair that clubs across the country making use of the League's film library should also aid in its maintenance. We are happy to make this our contribution.

JOHN R. HEFELE, ACL
President
Metropolitan Motion Picture Club, ACL
New York City



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

CAPITAL FOR PARKS

DEAR FILMERS: I will swap 16mm. color movies of our nation's capital city for similar color movies of the United States. I would like national parks, state capitals or whatever you have.

CLARENCE W. LAHDE
3328—5th Street, S.E.
Washington, D. C.

FROM DENMARK

DEAR SWAP SHOPPERS: A Danish member wants to borrow or exchange 16mm. sound or silent films with others in the ACL. I can offer color or black and white scenes from Denmark.

KN. LANGA-JENSEN, ACL
Osterbrogade 42
Faaborg, Denmark

A Real Buy

NEW! BETTER! EASIER-TO-USE!



ONLY *
\$19.95
FED. TAX INC.



TYPE
DW-68

EXPOSURE METER

• Here's value hard to beat ... the new General Electric Type DW-68 exposure meter. It's smarter, more modern in appearance. Easier to use, it offers you *all* the features for better pictures — black and white, color, movies, stills. Don't miss seeing the DW-68 at your dealer's! *General Electric, Schenectady 5, N. Y.*

And if you print your own, you'll want a G-E T-48 interval timer for your darkroom. Gives accurate, automatic control of printer or enlarger. You'll find it at your dealer's, also. \$13.95*

*Fair traded

GENERAL  ELECTRIC
606-75

Now— SYNCHRONIZED SOUND FOR YOUR 8 AND 16 M.M. HOME MOVIES



with **MOVIEVOX**

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step—every time—automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

FREE! MOVIE FILM FREE!

With each order of six rolls of mogozines of 8mm or 16mm film we will send you one roll of mogozine of Black & White Film A850—LUTELY FREE.

WRITE TODAY! DON'T DELAY!

16mm	100' Super X 50 Weston	\$3.00
16mm	100' Super XX 100 Weston	3.50
16mm	50' Mogozine Super X	2.75
16mm	50' Mogozine Super XX	3.00
8mm	Super X 50 Weston	1.50
8mm	Super XX 100 Weston	1.75
8mm	Color Film—Doy or Tungsten	2.75
8mm	Mogozine Super X	2.75
8mm	Mogozine Super XX	3.25
8mm	Mog. Color Film—Doy or Tung.	3.75

Prices Include Processing and Return Postage

KRYPTAR ROLL FILM DELTA DOES IT AGAIN!

DELTA purchased millions of rolls of Kryptar roll film in all popular sizes. Most rolls are FRESH, LATE 1950 DATE in original factory packing and FULLY GUARANTEED.

STOCK UP NOW AND SAVE!

120 — 620 — 116 — 616 — 127

FULLY PANCHROMATIC 50 WESTON

\$1.75 PER DOZEN

2 DOZ. \$3.25 4 DOZ. \$6.25

(Shipping Weight 2 lbs. per dozen)

DELTA PHOTO SUPPLY CO.

690 Third Ave. (Dept. M-7) New York 17, N. Y.

8MM—16MM
KODACHROME
BLACK & WHITE

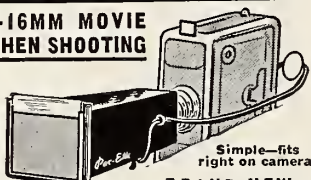
MOVIE DUPLICATES

Enlarged to 16.
16mm Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

QUICK 8-16MM MOVIE TITLES WHEN SHOOTING

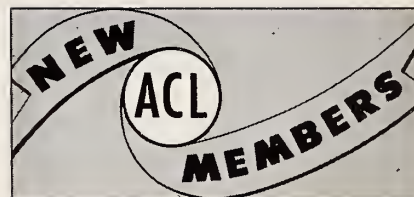
with
NEW
POC-ETTE
OPTICAL
TITLER



Perfect for black and white or color! Just write your title on the special glass, aim the camera at light source with regular exposure—and zip—you've got a permanent accurate on-the-scene title.

Fits standard lenses on 8-16mm cameras. POC-ETTE is light, sturdy plastic. Complete with neck carrying cord only \$3.00. Today! Send check or money order—we pay postage!

ZUSSER MFG. CO. D-71 MM
6702 Sheridan Rd. Chicago 26, Ill.



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

James M. Bishop, *Denver, Colo.*
John Caterino, *Adrian, Mich.*
K. M. Kapadia, *Bombay, India*
E. Burton Keirstead, *New York City*
Edna M. Knowlton, *South Pasadena, Calif.*
H. S. Shadrach, *Cleveland, Ohio*
Lawrence Tisoncik, *Chicago, Ill.*
J. P. Gompell, *New York City*
Museum Books, Inc., *New York City*
Howard J. Nack, *Mt. Holly, N. J.*
Thos. B. Hampton, *Toronto, Canada*

E. I. du Pont de Nemours & Company,
Old Hickory, Tenn.
Albert O'Connor, *Margate, South Africa*
Blaine Z. Hibbard, *M.D., Kansas City, Mo.*
Thomas A. Ludwig, *New York City*
Horton Black, *New York City*
John H. Burton, *Chicago, Ill.*
Irving Klaw, *New York City*
Scott Hill, *M.D., Canton, Ohio*
Ted Malone, *Bronxville, N. Y.*
Joseph Puglisi, *Buffalo, N. Y.*
Herman C. Ring, *St. Louis, Mo.*
Pua Saligupta, *Bangkok, Siam*

Cornelius A. Welch, *O.F.M., St. Bonaventure, N. Y.*
Gilbert R. Arion, *Yonkers, N. Y.*
Heinz Burkhalter, *Biel, Switzerland*
Robert L. Hay, *Rochester, N. Y.*
Merlino Cremata Hernandez, *Havana, Cuba*
George Maze, *Peru, Ill.*
Hugh P. Mullen, *New York City*
Arnaldo Pallotta, *Golden, Colo.*
Dr. Maurice J. Teitelbaum, *Newark, N. J.*
Irving Uberall, *New York City*

Harry Joslin, *New York City*
Solomon Kessler, *Portland, Maine*
George Starr, *Brooklyn, N. Y.*
Miron S. Canaday, jr., *Chicago, Ill.*
Roy R. Hurley, *Washington, D. C.*
Suphot Phiansunthon, *Elmhurst, N. Y.*
Harry C. Condon, *Albany, N. Y.*
R. W. Castro, *Santa Cruz, Calif.*
Thomas Elwell, *New York City*
Gervais H. Hansen, *Waukegan, Ill.*
Allwin M. Schroder, *Toledo, Ohio*
Hans Stauder, *New York City*
John H. Wagner, *Chicago, Ill.*
George T. Walsh, jr., *Toronto, Canada*

Howard Hanna, *Morristown, N. J.*
Ernest A. Reed, *Lyons, Kans.*
Ian Pollard, *Dunedin, New Zealand*
Jurg Schoellhorn, *Winterthur, Switzerland*
Jack Pollin, *Washington, D. C.*
Andre M. Rougerie, *Limoges, France*
Dr. S. Alan Stevens, *Salt Lake City, Utah*
Dr. John E. Cozen, *Los Angeles, Calif.*
Leon Konsevich, *Ridgefield Park, N. J.*
Stanley Krober, *Wood-Ridge, N. J.*
Don Sheldon, *San Francisco, Calif.*
Daniel I. Yamanaka, *Honolulu, Hawaii*

Ray Allis, *Castro Valley, Calif.*
Don Bussey, *Los Angeles, Calif.*
Hyman Cohen, *Brooklyn, N. Y.*
Ralph J. Geduldig, *Bridgeport, Conn.*
W. N. Lamb, *Shreveport, La.*
Max Leive, *New York City*
Sgt. James M. Tobin, *APO, New York City*
Edward Diller, *Chicago, Ill.*
L. Harold Stepper, *Brooklyn, N. Y.*
Jos. Truppelli, *Brooklyn, N. Y.*
John M. Houtenbrink, *Elmhurst, N. Y.*

Closeups—What filmers are doing

PEOPLE and Places: Andy Colner, ACL, and Mrs. Colner, of Folsom, Calif., were in town recently, after stopping off at Detroit on their cross-country tour to order a new car. We still recall with amusement Mr. Colner's improbable record film, *Amphibious Attack*, in which his terrier pup tried valiantly but vainly to capture a leaping salmon during their spring run upstream. . . . R. E. Tilbury, ACL, from Hamilton, Ont., shoved off last month on the *Queen Mary* for three months in England. A new ACL decal gleamed proudly on the case of his Cine-Kodak Reliant.

A NOTE from William Hillcourt, ACL, of Mendham, N. J. informed us that we would presently receive a copy of his book, *Field Book of Nature Activities*, being published by G. P. Putnam's Sons, New York. Besides his photographic interests, which include still pictures as well as movies, Mr. Hillcourt has been active for many years as a member of the national staff of the Boy Scouts of America and as feature writer of *Boys' Life* magazine. Several of the basic Scout manuals were written by Mr. Hillcourt.

THE Inter-Tribal Indian Ceremonials, at Gallup, N. M., will take place this year from August 10 through the 13th. For detailed filming suggestions on this colorful folk spectacle, see *Reunion in the Southwest* in MOVIE MAKERS for August, 1949.

DON'T look now, but that's ex-8mm. Maxim Award winner Glen H. Turner, ACL, staring quizzically at a brand new 16mm. Filmo 70-DE. The camera came to Turner as a gift from the Bell & Howell Company, in recognition of his accomplishment in winning amateur

filmdom's highest award with an 8mm. Sportster. . . . We can't guarantee this sort of thing every year to Maxim Award winners. But it's something to keep in mind.

OUR AGENT for the Old Dominion sent a carrier pigeon winging North recently to report that Proprietor Miller, of Miller's Photographic Store, at Williamsburg, Va., is an excellent guide for visiting filmers. A photographer himself, Mr. Miller (we are assured) really enjoys aiding other cameramen in selecting the best viewpoints around the Colonial restoration. His fee is a nominal fifty cents per person.

PEOPLE and Pictures: H. A. Houston, ACL, of Oklahoma City, Okla., has recently completed a film for the local Lions Club on the activities of the Lions' summer camp for underprivileged children. . . . Dr. Stanley Balderston ACL, of Richmond, Va., sent us his latest picture for review which turned out to be a detailed study of surgical techniques involved in a dental operation for immediate dentures. . . . H. C. Walston sent us his picture on the activities of the Frankfort Community High School ACL, in West Frankfort, Ill. . . . K. Von Rijsinge, ACL, of The Hague, Holland, is making his own film interpretation of the grisly fairy tale, *Bluebeard*.

ACROSS the Threshold: Lt. Col. W. K. Payne, ACL, currently at Coral Gables, Fla., called at League offices on his recent return from a tour of duty with the occupation forces in Japan. He has brought with him several thousand feet of color film and has promised us an early chance to see it. . . . Henry M. Lethert, ACL, of St. Paul, Minn., visited us during the course of a business trip to the Big Town. Especially interested in good travel footage, it was Mr. Lethert's bad fortune to find the fates (or our hired rainmakers) against him this trip. . . . Bill Haas, ACL, of St. Petersburg, Fla., dropped in for a chat about making films for television. He had just sold a short one on the opening of the baseball season to WPIX.

A RECENT letter from Achille de Francesco, ACL, of Milan, Italy, praises the pastoral beauties of Lago Maggiore, where he is currently vacationing. He passed on the note that his fellow member of I.C.A.L., the amateur film group in Milan, Nino Zucca, ACL, had just been awarded the silver medal for the best Italian color film in the International Cortina d'Ampezzo competition. His film was *Symphony in White and Blue*, 600 feet of 16mm. Kodachrome.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY

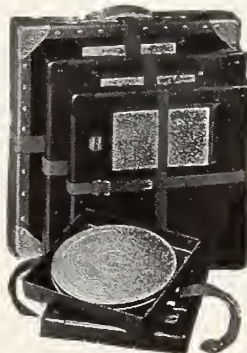
OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-7

GRISWOLD
FILM SPLICERS
for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

**STOP APOLOGIZING FOR
YOUR MOVIE TITLES**

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT \$6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

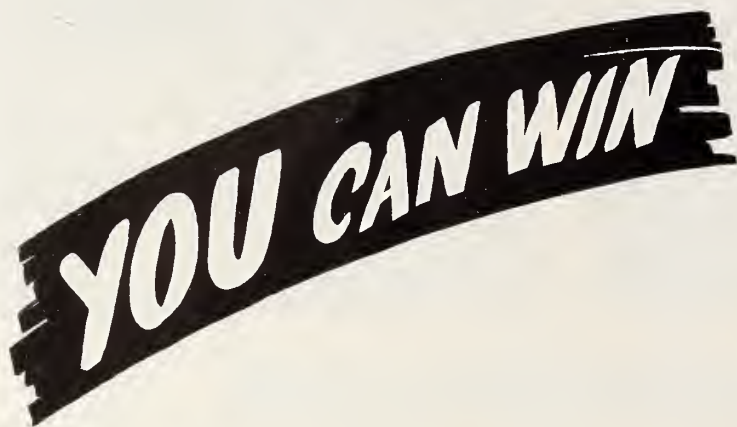


Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY



GLEN H. TURNER, ACL, gazes fondly at the Filmo 70-DE presented him by Bell & Howell Company in recognition of winning 1949 Maxim Award, ACL's top trophy, with Sportster 8.



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

Since 1937, THE MAXIM MEMORIAL AWARD has been the most treasured trophy in the amateur film world. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. Last year, an 8mm. filmer with only three years of filming experience, an amateur who had never before competed in any contest, won the Maxim Award. This year, it may be *your* film.

ALL MOVIE MAKERS honored in the Ten Best competition will win a handsome ACL Award leader in full color in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 16, 1950. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below via 1st class mail for each film that you submit.

I, _____, (name) certify that

I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1950 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is \$_____ for return via _____

☐ Please return via Express Collect.

Name of Film _____

Camera used _____ Date _____

Signature _____

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1950 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1950.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can

be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1950; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 16, 1950, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

KIDS AND YOUR CAMERA

DOROTHY M. PEPPER

HAS it been several weeks or months since you made any movies of the kids? You have your camera loaded, and the kids are eager to act. But what can you have them do that they haven't done before? Here are four simple film plans for summer shooting.

PLAYING HOUSE

Drag the dolls and dishes and cupboards and rocking chairs out into the yard, and set up a playhouse against the garage or fence. Then build an interesting story around your children's game of playing house—and I don't mean just a bunch of random shots of Mary rocking her dolly and Billy reading a book! Ask Billy to show you how he fixed the chair that was broken. Urge Mary to turn out some of those special chocolate mud cakes. Let them tidy things up and put flowers in the cracked vase.

Then invite a little neighbor or two in for "tea," and shoot the little mothers serving their dollies as they chat. Afterwards, there'll be dishes to wash, the floor to sweep. And by then it will be time to put the dollies to bed.

All parents know that playhouse routine is a close parallel to real life. There'll be frequent quarrels and occasional mishaps. And dolls often have measles and two or three other dread diseases at once! (If it's measles, paint them dark enough to "take"—then squander a bit of film on dolly in closeup.)

Use variety in your camera distances and angles, focusing on hosts and guests in turn and according each little actor his share of closeup shots. Even the littlest trouper can steal a scene or two if given half a chance!

Don't worry when unexpected sequences take place. Spilled tea, naughty dollies, rebellious baby brothers and sisters—all do their bit in providing good action shots. And a sudden quarrel, wherein the hostess slaps the honor guest, may furnish you with your very best shot!

THE MOTOR TRIP

Almost every family makes some sort of outdoor trip, whether a drive to the seashore or a walk to the city park. And what parent cannot look back on some such occasion and recall saying, "I wish we had a picture of that!"

Children outdoors are at their best. They can, and usually do, come up with some excellent, if extemporaneous, "acts." The beach is a perfect background for giving

vent to Johnny's urge to show off. Let him turn cart wheels and exhibit his athletic prowess to his heart's content. Let the children splash in the surf and come plunging out of the breakers to join the weiner roast (a closeup).



PLAYING GROWNUP, a favorite with the small-fry, offers rich rewards for family film. Above might be in mother's mirror.

Most children have some sort of specialty act. Interperse Johnny's athletic skills with Bonnie's new "nymph" dance. Or shoot the twins covering Dad with sand till only his head sticks out. Or all the children engaged in a game of old fashioned leap frog.

Keep a check on exposures, so the sun and sand don't contrive to wash your colors out. Try all sorts of angles—low across the breakers, down toward the sand, up against the sky. You might even like to experiment with Sally's golden hair against the sun, when the afternoon gets late. Fade out with that moment, after the final dip, when the fire is put out and all begin the homeward trip.

Much of the preceding action can be adapted to the park or other outdoor place. Add the action centered around playground equipment, the children's reaction to zoo animals or other interesting sights. Any number of games can be planned in advance—and probably will be supplemented with impromptu antics on the grass. Always be on the alert for individual mannerisms and moods, as these provide good closeup material and add realism and spice to your shots.

So plan an outdoor film this summer. If not at the beach or the park—then a picnic by the creek, a hike in the hills, an afternoon in the school yard, a trip to a nearby farm or the woods.

PLAYING GROWN-UP

Few games rate higher with children than playing grown-up—and the dressing up procedure and subsequent actions will provide some ex-

[Continued on page 277]

Here are four simple filming
plans for summer shooting



Transitions for the travelog

Here are a half dozen handy connectives for your vacation record film

Photographs for MOVIE MAKERS by LEO J. HEFFERNAN, FACI



YOU take a car, a camera and a kit bag full of film, and (to my way of thinking, at least) you've got the makings of a grand vacation. And, judging by a recent jaunt we made across the country, there are about a million others who'll agree. I'm sure you'll be among them.

I'm sure as well that you won't have any trouble in picturing the highlights of the places you visit. Be it a beach resort, a mountain range, Yellowstone or Yosemite, you're aware by now of the need for sequencing (long shot, medium shot, varied closeups) and of the paramount importance of human interest in the scenes you take. Picturing places is easy. But, if your experience is like ours, you'll find when you return home that explaining how you *got* from place to place is another problem. You'll find, as we did, the need for travel transitions. Well, here are a hatful you can keep in mind.

THE SWISH PAN

This transitional device should delight any movie maker. For one thing, once you get wise to the key trick in its production, it's easy to make. For another, if you find later that you don't need it where you've got it, you can simply cut it out. In production, the thing consists of three parts.

These are, in order, scene (A) from which the transition begins; scene (B), which effects the transition, and scene (C), on which the transition ends. In our illustrations on this page we have omitted scene (A), since it can be nearly any subject as long as it is related to scene (C). In our case let's say that it's a shot of a lovelorn young lad who has been dragged along on the family vacation trip, when he would much rather be home with his girl friend. We see him gazing with unseeing eyes at the splendor of Old Faithful. Then, at the end of the scene, the camera swishes swiftly to the right, creating a blurred image of a neutral background. Cut (A) here.

We come now to what he is dreaming of. [Continued on page 270]

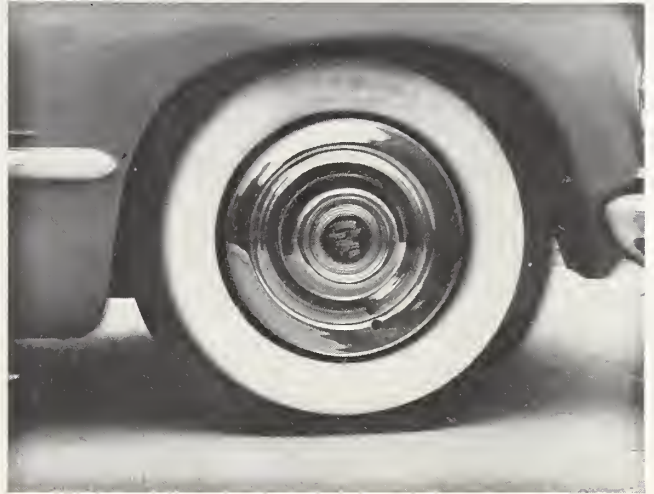
THE SWISH PAN



THE SWISH PAN, elastic and easy to use, swings camera swiftly from one scene to next. Secret of coming to firm and well framed stop (right column) is left-column swish series, cut at correct point in the editing.



PRODUCTION SETUP for car wheel closeup places tele-lensed camera at hub of arc in road for follow shot.



PRODUCTION RESULT, with realistic movement of car, highway and background, can be created after returning.

THE HIGHWAY MAP



HERE'S THE HIGHWAY, says this lively travelog transition. Note rim light, reflector effect of map on face shadows.



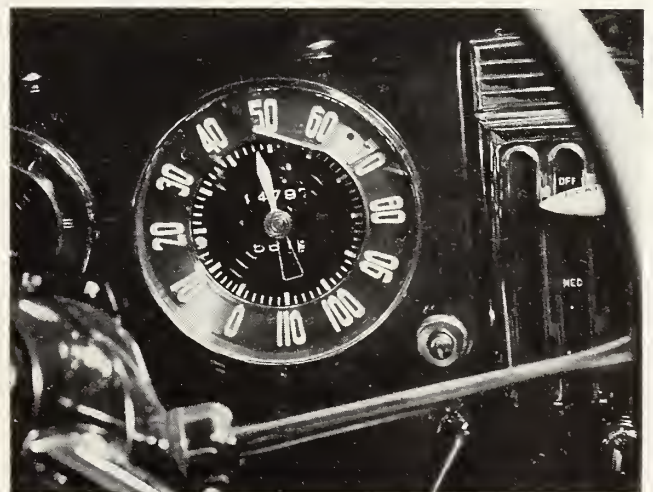
THE CUT-IN CLOSEUP, difficult to film in field setting, can be staged later at trip's end with matching hands.

THE MOVING CAMERA



A CLAMP-ON TRAY, from drive-in cafe, makes ideal support for car-borne camera. Windshield reflections are now out.

THE SPEEDOMETER



A SURE-FIRE SYMBOL of travel's here-to-there is pulsing needle of your car's speedometer, filmed from rear area.



TWO METHODS OF MAIL DELIVERY amid the early hardships of the Sierras are vividly suggested in the scenes above and at left. The old mail wagon was recently exhumed from an abandoned hay barn at Genoa, Nev., while the tombstone marks the grave of "Snowshoe" Thomson, a ski-shod mailman.

Shooting the Sierras

FELIX ZELENIKA



AN AGING OX-YOKE borders the highway near Lake Tahoe, marking site of stage and pony express station.

IN THE towering alpine-like peaks of the highest mountain range in the United States is a scenic wonderland unequalled for filming pleasure. This is the unspoiled wilderness of California's Sierra Nevada Mountains. Here is everything the outdoorsman can ask for, whether he be vacationer or sportsman.

THE FIRST LEG

Motoring from Los Angeles via U. S. Highways 6 and 395, the route takes us through Mint Canyon, Antelope Valley, Mojave, the famous mining camp, and Red Rock Canyon. Then suddenly, almost before one is aware of it, the high rising peaks and sheer cliffs of the Sierra loom up alongside the road. And there, towering above Lone Pine, looms Mount Whitney, which, at 14,495 feet, is the highest point in the United States.

PACK TRIPS BY BURRO

Sixteen miles north of Lone Pine is Independence. Near here five principal trails lead into the mountains, where a score of beautiful campsites are accessible by trail. And, when desired, guide services will furnish complete equipment for your trip, from sturdy saddle and pack stock to packers and cooks. For the cameraman who has the time let me recommend this movie-worthy jaunt. Further information may be had from any of the following:

Parker's Pack Train at Parker's Camp, P.O. Box 141, Independence, Calif.

High Sierra Pack Trains, Archie C. Dean, Owner, Independence, Calif.

Robinson's Pack Trains, Fred Moore or M. Hall, Box 14, Little Lake, Calif.

PALISADE GLACIER

Following the main highway again for twenty eight miles to Big Pine, we drive along the desert floor and pass peak after peak rising to the west. Located eighteen miles west of Big Pine is Palisade Glacier, a relic of the ice age. This is the largest glacier in the Sierra Nevada and the southern- [Continued on page 271]

Where and what to film in America's

highest mountain range—the Sierra Nevadas

FACL, 1950

The Amateur Cinema League names four members to Fellowship honors

THE ACL takes pride and pleasure in announcing for 1950 the appointment of four of its members to the status of Fellow of the Amateur Cinema League. They are, listed alphabetically, as follows:

LEWIS LEWIS, of Cape Town, South Africa.
DR. CHARLES ENION SMITH, of Chicago, Ill.
LEONARD W. TREGILLUS, of Berkeley, Calif.
DR. ABRAM I. WILLINSKY, of Toronto, Canada.

These members were elected to Fellowship by vote of the League's board of directors, at the board's twenty fourth annual meeting held on May 10, 1950. The honors status was established in 1940, with the first Fellowship awarded posthumously to Hiram Percy Maxim, FACL, Founder President of the League from 1926 through 1936.

Fellowship in the Amateur Cinema League, as with other educational and scientific bodies, is accorded to individual members in recognition of their outstanding achievements in or contributions to the craft of personal motion pictures. Among the qualifications considered by the directors are the production of able and honored pictures, informed and helpful writing on the techniques of our hobby, unselfish and energetic activity in organized amateur club affairs, an unhesitant devotion of personal filming skills to problems of public welfare—these, and other, accomplishments may contribute to one's election to ACL Fellowship.

The League's directors believe that all of these qualifications are admirably exemplified among those honored in 1950. Their biographies and accomplishments, necessarily briefed, are presented herewith.

LEWIS LEWIS, FACL

Amazing versatility of interests, a great sense of public responsibility and highly developed motion picture technique mark the countless films of this tireless South African. In over 250 films on documentary, scientific, commercial, surgical and general subjects, he has shown time and again a compassionate and profound interest in the problems of his community and of his nation. He has shown the value of the "publicity" film in the very best sense of that much misused word.

Lewis Lewis tackled his first movie in 1925 with a 9.5mm. Pathe camera. Moving on to a 16mm. Model B Cine-Kodak in 1933, he has in still later years owned and used three different versions of the Cine

Special. With these weapons, he has three times attacked the subject of soil erosion, a major South African problem; the last of the erosion films, *The Story of Matsela*, was an ACL Ten Best award winner for 1949. Mr. Lewis also has done films on the care of cripples, the menace of tuberculosis, the Italian wood boring beetle, the tree industry from shipping to the final product, modern housing, the history of printing, the historical background of modern South Africa and on dozens of medical subjects. He made, for the city of Cape Town and for the Protectorates of Basutoland, Swaziland and Bechuanaland, the official film records of the late visit by the British Royal Family to these communities.

But the list is endless. Mr. Lewis admits that he has devoted a considerable portion of his life to the production of films and to the development of the hobby in his country. He reports that his editing takes six hours every other evening.

Born in Cape Town, Mr. Lewis was educated at Marist Brothers College and at the Technical College. He reports that he is six feet in height, weighs 210 pounds and is active and quick in movement—which may account for his enormous output of finished footage. He is married and has one son. At present he is head of the motor department of a South African insurance company.

CHARLES ENION SMITH, M.D., FACL

Dr. C. Enion Smith entered the movie field almost by accident when he borrowed a friend's camera to take pictures of his golfing technique. Since that time he has worked through the 8mm. field to the top rank of 16mm. technicians. His chief claim to fame, however, is as a tireless worker for the cause of amateur movie making. Activating force for many years behind Chicago's [Continued on page 277]

© Cape Times



LEWIS LEWIS
FACL



DR. CHARLES ENION SMITH
FACL

Alan Webb



LEONARD W. TREGILLUS
FACL

Famous Studio



DR. ABRAM I. WILLINSKY
FACL

SURF, SAND AND SUNSHINE

GEORGE MESAROS, FACL, and JOSEPH J. HARLEY, FACL

THE temperature stood at 102 degrees in the sun. There wasn't any shade. The sand, as we pushed doggedly forward, was ankle-deep and shifting, and you could feel it burning the soles of your feet through your tattered sneakers. The fifty pound bags of precious equipment seemed tripled in weight. Your eyes ached from the light, and your lips, drawn back against your teeth for more air, were parched and stiff. You glared at the erect, sweat-stained back moving strongly ahead of you. Then, shifting your glance sidewise to your com-

panion, you received a faint nod of agreement. The two of you staggered to a stop.

But the man in front heard the difference in sound. Turning, he grinned at us with infuriating good humor, and snapped, "Come on, you two! Only a mile more to the water hole!"

A TEN BEST IN THE MAKING

Does this sound like an adventure on the Sahara Desert? Well, it was an adventure, all right, and a great one. But the locale was Jones Beach State Park, on Long Island; the "water hole" was Zach's Bay at the beach's far eastern end; and the "man" was George Mesaros. We were producing *Jones Beach*, which later was to win a Ten Best award from ACL.

That was in the summer of 1949. The "we" of the production were Myrtle Wilkinson, a charming, lively and long suffering lady who played the wife in our simple story line; Joe Harley, a cine cameraman reduced in this case to a Box Brownie, who played the husband, and the aforementioned George Mesaros, who veritably *was* (not played) the producer and untiring Porthos of our Three Musketeers.

Behind our thin front line, it seemed, stood the entire resources of this magnificent bathing and sports resort on Long Island's foreshore. From Park Commissioner Robert Moses, on down through the 900 trimly uniformed staff and the scores of thousands of bathers, we received unstinted cooperation throughout the summer. Unfortunately, the same could not always be said for the cooperation of the elements. We learned a lot about beach filming in making this 700 foot award winner. Perhaps a rundown of our problems will aid you in your own beach filming.

HUMIDITY AFFECTS HUES

There was, for example, the apparent misbehavior of our Kodachrome. It was coming through with greenish or bluish casts, which threw off the entire color range. Especially was this true during our early shooting, when we were using (under poor advice) Type A emulsion with the corrective outdoor filter. This combination produced washed-out colors overall, with the same sickly greenish tone, and we finally discarded both this footage and the Type A idea. But we're still looking for the guy who gave us *that* bum steer!

The trouble stemmed, as we finally found out, from the atmospheric conditions. Jones Beach faces the open Atlantic (not

The production crew of "Jones Beach"—a Ten Best award winner—report their findings about beach films



THE PRIMARY STORY LINE of *Jones Beach*, Ten Best award winner, is briefed above. Joe and Myrtle arrive, get set, but are seen by friends. Prize dinner saves day.

16mm. scenes by George Mesaros, FACL



SECOND STORY LINE is played by George, the demon movie maker, who relentlessly stalks the beach's beauties. The myriad activities of this great

state playground — swimming, fishing, archery, shuffleboard, boating, dancing and the like — are thus seen naturally through his prying eyes.

Long Island Sound), so that high waves, with their windblown salt and moisture, were prevailing. This humidity apparently so diluted the sunlight as to create color values more characteristic of skylight conditions.

AFTERNOON LIGHT BEST

After many disappointments, George decided to confine all shooting to the later hours of the afternoon. Not only did this eliminate the harsh shadows of the high midday sun, but as the day wore on part of the humidity was burned away. This, plus the fact that the late afternoon sun gives warmer hues (more abundant in red), finally gave our scenes a satisfactory color balance. Toward the end, under extreme conditions, we also used a new Skylight (1-A) filter to hold back excess ultraviolet.

This same windblown spume settles quickly on the glass surfaces of your lenses and filters, so that frequent cleaning with a good lens tissue is a necessity.

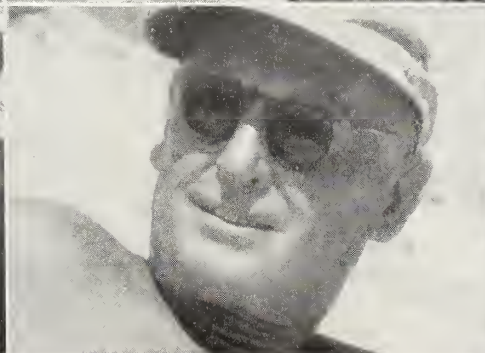
BEWARE OF SAND

Sand is another and potent enemy in beach filming. In spite of covering all natural crevices in our cameras

with Scotch tape, it still was necessary to return them at summer's end to the manufacturer for cleaning. Sand also, with its high reflecting power, has two other positive effects on your filming procedures. It makes loading film in the camera out in the open a sure ticket for a case of edge fog. And, because of the sand picked up by towels and blankets, it's no good trying to cover the camera with these false friends. We made it a rule to load and unload our cameras only in the dark shadows of the buildings.

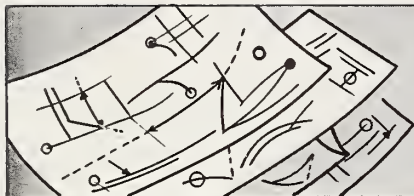
EFFECTS ON EXPOSURE

Sand's second and definite effect is on exposure. In large areas, it reflects an extra dose of light just as snow does in the wintertime. Exposure, consequently, has to be decreased. Determining how much decrease to allow is the problem, and it can be solved either by a lot of experience or by intelligent use of your light meter. In our beach filming, we used both the incident light and the reflected light meters, using the first one directly and the second via the gray card method. With this latter, you will recall, the ex- [Continued on page 268]



HIGH HUMAN INTEREST is the keynote of this award winner. Producers found most persons eager to cooperate in the scenes and sequences re-

quested. Bashful or balky subjects were brought to film anyway with the camera hidden in a lunch basket or by patient dissimulation of intent.



The Clinic



CLEANING YOUR SPLICER

For years I have tried to find an easy method of removing old, hardened cement from my splicer. Using lacquer thinner was the most effective until I discovered that film cement itself is the best cleaning fluid.

Simply brush a generous coating of fresh cement over the old cement and then wipe the spot vigorously with a dry cloth. The fresh cement acts as a solvent and carries away with it the hardened clots.

OSCAR H. HOROVITZ, ACL
Newton, Mass.

MOVABLE TITLE BOARD

I have been interested in the recent articles on title centering by Lewis C. Cook, ACL, and J. Meinertz (May and June MOVIE MAKERS), since both their systems call for parallax correction by moving the title board—just as mine does.

The secret of any such system, of course, is the optical fact that, though offset from each other, the lines of sight of lens and viewfinder are always parallel. If, then, one knows the exact amount of offset, an arrangement can be made to move the title board just this amount between sighting and shooting.

On my Filmo 70-DE the offset between lens and finder is 1¼ inches horizontally. Thus, in the setup pictured, the title board is aligned flush



ANGLE IRONS placed 1¼ inches beyond width of title board provide parallax correction.

Pictures, plans and ideas to solve your filming problems

with the metal angle iron on the left for centering in the viewfinder. For shooting it is then positioned flush against the angle stop at the right. The distance between these two guides is naturally the width of one's title board plus the amount of offset. The same system can be adapted to cameras with vertical offset or with both horizontal and vertical.

C. S. HARRILL
Oak Ridge, Tenn.

FOR CINE-KODAK 8's

If you are a user of an early model Cine-Kodak 8, here's a method of correcting for parallax on closeups which I think will aid you. Normally, in using the viewfinder you would sight through the peephole that is provided in the rear element. I have discovered that by sighting instead through the narrow slot at the top of the rear element you get accurate centering on all closeups from 2 to 4 feet from the camera. It is a boon in title making especially.

IAN POLLARD, ACL
Dunedin, N. Z.

ALUMINUM SCREEN

My attention has been called recently to a material which, in my judgment, provides a projection screen surface with a perfect blend of brilliant reflection and wide-angle diffusion.

This material is a flat aluminum sheet of a grade known to the trade as "Alumilite" or "Specular Reflector" sheet. These grades are manufactured under carefully controlled conditions which eliminate surface blemishes and rolling marks; although these defects are scarcely discernible to the untrained eye, subsequent processing of the aluminum sheet will highlight them and render the sheet unusable as a projection screen.

To transform the highly polished surface of Alumilite into a suitable screen surface, the sheet is first given a medium etch. The degree of etch to be given should be just deep enough to remove any trace of hard,

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

direct reflection, and it can best be determined by examining the surface under a projector light.

The etched sheet should then be anodized, to protect it from dust and from finger marks. These latter will register indelibly on the surface before anodic treatment, so that the sheet should be handled until then only with gloved hands.

This manner of getting a screen together may seem a lot of trouble, but I can assure you the results are worth while.

PERCY GOTZ, ACL
Montreal, Canada

BOLEX FINDER POSITION

I recently learned the hard way the importance of always having the viewfinder on my Bolex H-16 in the side position (rather than the top) when shooting any scene with objects close to the camera.

And I don't mean closeups only. I like a limb, tree or bush in the side foreground of my long shots to give them framing. But in shooting such scenes on a recent Florida vacation I took them all from the top-finder position.

The result—my foreground "frames" protruded into the view by as much as one eighth of the picture area. The reason—the usually excellent parallax correction of the Bolex finder is not designed to function accurately from the top position.

JAMES L. WATSON, ACL
Worcester, Mass.

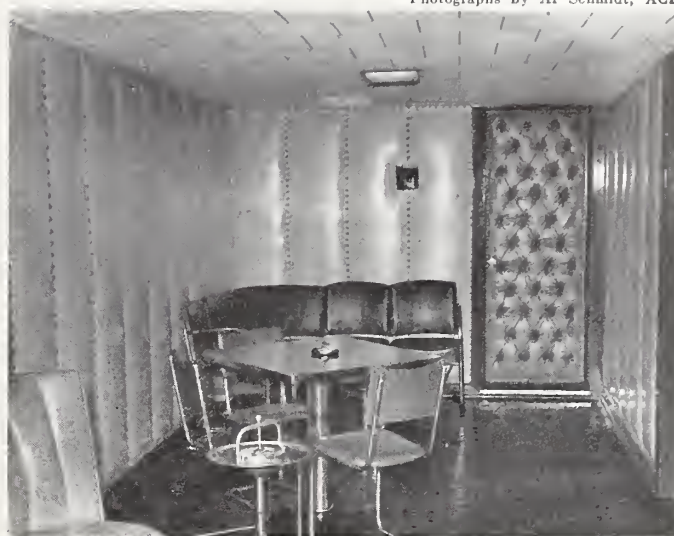


Cellar symphony

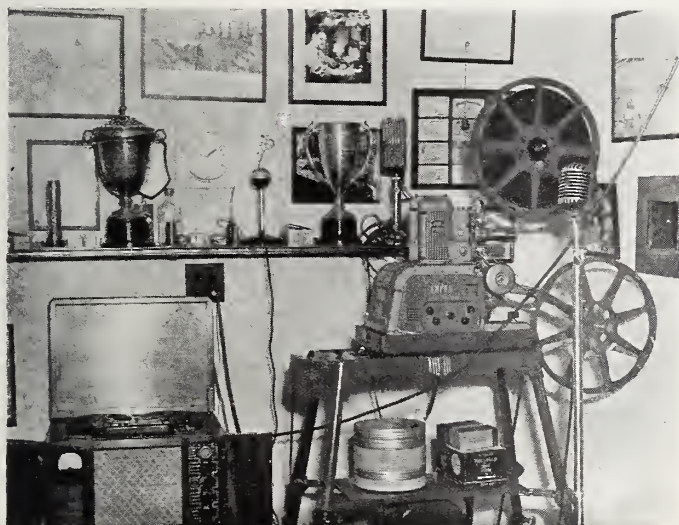
YOU got a spare section of cellar you don't need for the furnace, the washing machine or the deep freeze? You got a spare section of the bank account you don't need for a new car, more insurance or sending the kids to college? No? Well, we can all dream, can't we?

For, surely the cellar theatre pictured on this page is every movie maker's dream come true. And, for years, it was only a dream to Al Schmidt, ACL, of Binghamton, N. Y., who has been making amateur movies for so long he's lost track. Now it is reality.

Overall, the theatre measures 30 feet from screen to projection port, with a width down the center of approximately 12 feet. The walls and doors are lined with fireproof leatherette padded with rock wool, while the ceiling is sound deadened. An air conditioning unit limits normal cellar humidity.



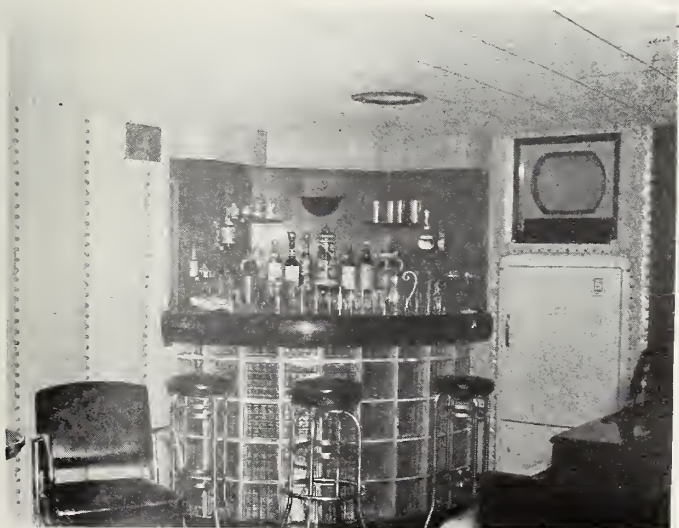
PROJECTION PORT, glassed in to muffle operating noises, is 30 feet from 45 inch screen. Door leads to projection room.



PROJECTION ROOM has Amprosound projector with 3 inch lens, Brush recorder, microphone, house light, curtain control.



SCREEN END of theatre reveals fixed screen installation and loud speaker. Chair, table at right point way to bar alcove.



REFRESHMENT BAR, with built-in refrigerator and TV screen, is model of compactness. Air conditioning port is high left.



FULL SIZED PIANO completes furnishings of bar alcove. Door is one of two main entrances to this symphony in a cellar.

for



better movies this summer



Cine-Kodak Magazine 8 Camera

Cine-Kodak Magazine 16 Camera

READY FOR a better movie camera? Better, because it will do more. Better, too, because it will do it so easily!

For 8mm. movies, consider the Cine-Kodak Magazine 8 Camera . . . for 16mm. movies, the "Magazine 16." Both of these superb cameras are trim, compact, and talented—with superior movie-making "know-how" built right in. They load in three seconds, and you can change films almost as fast. There's no threading—simply slip in a magazine of film, snap the cover shut.

The "Magazine 8" is equipped with a fine $f/1.9$ Kodak Cine Ektanon Lens . . . the "Magazine 16" with the famous 25mm. $f/1.9$ Kodak Cine Ektar Lens—both of which can be used with fixed-focus simplicity, or can be focused accurately . . . the former from 2 feet to infinity, the latter from 12 inches to infinity. For added

convenience . . . extended picture-taking range . . . special effects . . . these standard lenses can be interchanged instantly with the distinguished series of Kodak-made accessory lenses shown below. A single Kodak Cine Lens Adapter equips either camera to accept the full complement of lenses—simply and easily.

These two outstanding Cine-Kodak cameras have a choice of shooting speeds, including slow motion . . . attached Universal Guides to facilitate dialing the proper exposure for quick, accurate lens setting . . . dependable footage indicators, adjustable view finders for both standard and accessory lenses . . . locking exposure levers to let you get into your own movies.

Cine-Kodak Magazine 8, \$147.50; Cine-Kodak Magazine 16, \$175; Federal Tax included—at Kodak dealers.

greater filming range

...these Kodak Cine Lenses

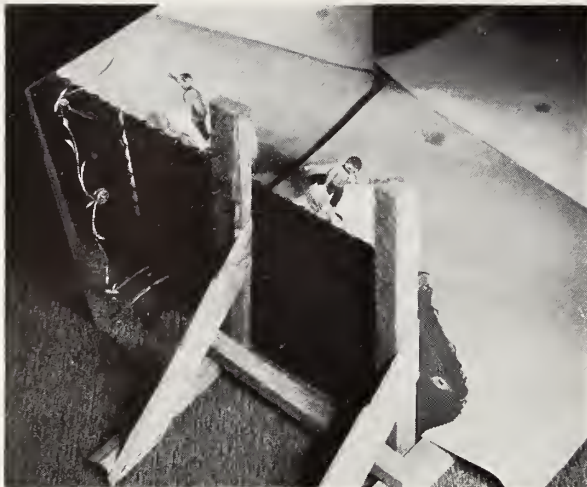
SUPERB in performance . . . unmatched in ease and precision of use . . . excellent in design and construction—these Kodak Cine Ektar Lenses qualify in every way as members of a series of the finest lenses ever made for 16mm. and 8mm. motion-picture cameras.

Standard, wide-angle, or long-focus—all are remarkably fast . . . meet the highest standards of definition and edge-to-edge sharpness. Made from Kodak's famous rare-element glass, they're *Lumenized* for lens protection, for better contrast, greater detail in shadow areas, increased color purity. In short, for *better movies*.

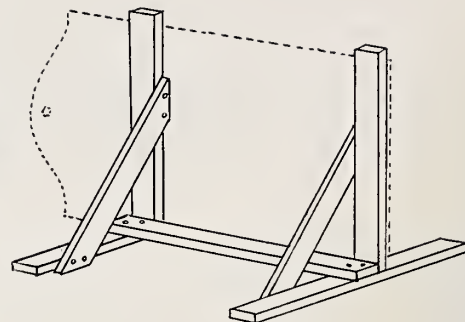
Most 16mm. cameras accept all seven Kodak Cine Ektar Lenses . . . *many* "Eights" will take four, as telephoto lenses. Several Kodak Cine Ektanon Lenses are also available—for both the "Eights" and "Sixteens." See your Kodak dealer about equipping *your* camera with these finest of movie lenses.

Eastman Kodak Company
Rochester 4, N. Y.

Kodak
TRADE-MARK



SUPPORT for mirrors used by author is pictured at left and diagrammed right. Plate glass mirrors are heavy, he warns, so the support must be sturdy.



TRY MOVIES WITH MIRRORS

GLEN H. TURNER, ACL

HAVE you ever wanted some of those scenes that border on the unreal, that present geometric patterns in complicated confusion? Or perhaps you have wanted something on the elaborate side. If such is the case, a couple of mirrors may be just the answer. Certainly they were a help to me with such a problem in the production of *One Summer Day*.

The script called for a dance fantasy sequence at a cafe. In it we wanted a scene with many couples dancing. It would have been an almost impossible task to have constructed a dozen or two puppets merely for a two or three minute dance sequence. Mirrors seemed the answer. With three of them and our two principal characters we soon had as many dancers as any musical comedy producer would wish for.

It was soon discovered that the use of mirrors had other virtues. Slight changes of angle, for example, produced interesting new dance patterns. Another advantage created by the mirrors was a precise uniformity of action among all the dancers, a well-nigh impossible feat had one been trying to animate a large group of figures.

MIRROR SUPPORTS

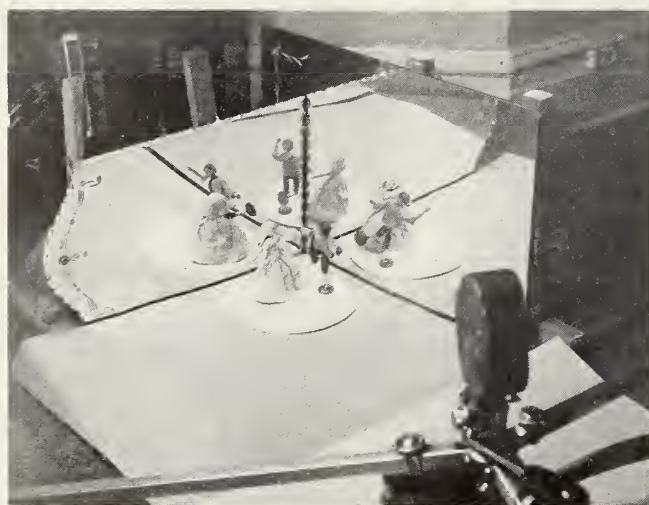
In using mirrors for cinematic effects, some sort of substantial support is needed for them. Glass is heavy, especially the plate glass used in a good clear mirror; hence the need for adequate support. The supports for

the mirrors also need to be of such a nature that they may be moved about easily. For it is only by experimenting a bit that one discovers the exact angle of placement that will give the desired result.

Mirror support brackets may be constructed as shown in the diagram. The materials I used were 1 by 1½ inch strips of soft pine. With a little ingenuity these could be altered to permit tipping the mirrors from the perpendicular and thus achieve a number of additional compositional possibilities.

BASIC TECHNIQUES

Two mirrors parallel to each other, with the objects being photographed placed midway between them, create the illusion of an endless repetition of similar objects that go farther and farther into the distance until they disappear at infinity. By angling the mirrors ever so slightly, the line of objects can be thrown into a long curve that sometimes makes for better composition than the strict formality of straight lines. Again, it is possible to change the angle of the mirrors gradually while the camera is running, thus creating some truly startling and dramatic effects.



RIGHT ANGLED MIRRORS create minimum number of reflected images of main subject. Note floor-leveled position of tripod.



FOUR COUPLES ABOVE comprise the view seen by the camera in setup at left. Variants in depth of field add effectiveness.

Out of this world are the words for the limitless drama of reflection filming

THE CIRCLE PATTERN

Another basic design with mirrors is the circle or semi-circular effect. This may be obtained by placing the mirrors at an extreme acute angle as shown in the illustration. With the camera positioned above the characters, a complete circle is possible. The number of imaged objects or figures possible in the circle will depend entirely on the narrowness of the space between the mirrors. The greater the angle, the fewer the number of images will be created; conversely, of course, the smaller the angle between the mirrors, the greater will be the number of images.

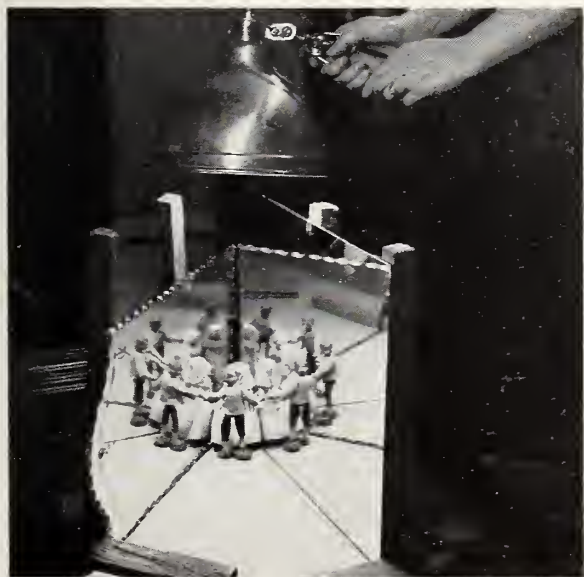
USING THREE MIRRORS

The techniques thus far described have dealt only with the use of two mirrors. The addition of a third doubles the possibilities already alluded to and opens up some entirely new avenues for experimentation. Placing the three mirrors in something of a U-shaped pattern gives a square dance or double line of figures. This line may extend to infinity. It depends, of course, on your camera angle.

Placing the third mirror under the feet of the dancers gives an illusion of space as if the figures were suspended in it. There is, of course, a second line of figures in an inverted position much like the reflections of objects in water. Using a blue or tinted mirror under the feet of the dancers tends to preserve the surface on which the action takes place, but adds the enchantment of subdued reflections.

SOME PROBLEMS INVOLVED

The use of mirrors in movie making isn't entirely the primrose path one might think it at first. It has its problems as well as its rewards. It is sometimes almost impossible to keep the camera and the cameraman out of the scene. It is quite disconcerting to peer through the viewfinder at what you thought was a well composed scene and discover a camera and a cameraman peering



ACUTELY ANGLED MIRRORS increase number of images to climax of complete circle. The overhead lighting is urged by author.

Photographs by Vernon Castleton



A THIRD MIRROR, used as stage for the dramatic action, adds inverted images and illusion of activity suspended in space.

back at you from the depths of the many reflecting surfaces of the mirrors. Sometimes there is more than one of the rascals hidden away down there somewhere. For some of our scenes it was necessary to set up on the floor with the camera at as low a level as possible to obtain satisfactory results.

LIGHTING MIRROR SCENES

Lighting the scenes also has its headaches. The light sources, as well as the camera and cameraman, kept popping up in the most unexpected and unwanted places. The meter readings for correct exposure also can be cause for some conjecture, what with the light coming from so many different directions.

A single photospot came to the rescue in many instances. By positioning it above the figures, and taking a meter reading quite close to them, good results were obtained. In addition, the reflection of the uneven lighting thus created made a more interesting pattern than was obtainable through the use of photofloods.

THE FIELD OF VIEW

Sometimes the entire area of the viewfinder may not be filled by the mirrors and the reflections within them. This may be due to unequal heights of the mirrors used, which will allow unwanted background material to show in the finished scene. A bit of ingenuity can overcome difficulties of this sort quite easily. In one such situation in *One Summer Day*, the edge of an opened Japanese parasol was inserted in the gap and twirled as the scene was being filmed. By the time this moving element had been reflected back and forth several times, the result was quite pleasing and quite in harmony with the general dance theme.

Mirrors offer all sorts of possibilities other than those described. And do not get the idea from my illustrations that their use is limited to puppets and the like. Used with leaves, flowers and other natural objects, wonderful bisymmetrical patterns may be created for title backgrounds. Kaleidoscopic effects could easily be obtained with a rotating or moving system of triangulated mirrors. Such effects might also be used as title backgrounds or for non-objective scenic effects.

Mirrors are like echos, they repeat endlessly our cinematic themes. They offer intriguing glimpses of a whole new world in visual design. Better start experimenting.

WHAT'S WRONG WITH MY PICTURE?

JAMES W. MOORE, ACL

UNSTEADY FRAME LINE



FRAME LINE is purposely exposed during projection to determine whether camera or projector creates wobbly image.

LENS CUTOFF



CURVED IMAGE, generally in upper right of frame, is barrel of tele lens cutting wide angle or normal lens field.

GHOST IMAGE



GRAY GHOSTS, streaming upward from primary picture, show partial loss of lower loop by careless camera threading.

Photographs by ERNEST H. KREMER, ACL

SO FAR, in this series, we have considered the symptoms, causes and cures of both common and uncommon filming ills, as follows: incorrect exposure, incorrect focus, dirty camera gate, scratched film, edge fog and excessive panning, in May *MOVIE MAKERS*; contrast range, parallax cutoff, slanted viewfinding and lens flare, in the June number.

In this month's laboratory session we have three further movie bugs to mount under the microscope. They are less common, perhaps, than the majority already examined, but they can be just as unpleasant if and when they infect your filming.

UNSTEADY FRAME LINE

THE SYMPTOMS: In discussing this difficulty, we could as easily refer to it as "unsteady pictures," since the unsteadiness of an image on the screen will extend throughout the whole frame area. However, since this difficulty is most clearly detected by exposing and examining the frame line, it is generally referred to as we have done above.

THE CAUSES: The unsteadiness we refer to is created mechanically, either in one's camera or in one's projector. The important thing is to know how to determine *where* the cause lies. Fortunately, this is both easy and, once the test is understood, definitive.

There is on your projector (as you will know) a device known as the *framer*. The normal function of this gadget is to adjust the position of the frame outline in the projector gate so that it will mask off any image of a frame line at top and bottom of the picture. In our present use of it we will employ the framer in an exactly opposite way.

To determine *where* an unsteady screen image is created, we purposely adjust the framer so that (at either top or bottom of the picture) the frame line is clearly and wholly visible. And here's the test: (1) if the frame line remains in approximately the same position on the screen but *varies in thickness*, the unsteady image was created *in the camera*. This conclusion is inescapable, since it is in the camera that the outline of the frame line is recorded; (2) if, on the other hand, the frame line remains approximately the same in thickness but *moves up and down on the screen*, the unsteady screen image is being created *by the projector* from an otherwise steady image on the film itself . . . In either case, the cure is to have the instrument checked by the manufacturer.

LENS CUTOFF

THE SYMPTOMS: If you are getting an otherwise unexplained gray spot in the right upper or lower corner of your frames, it is probable that you are suffering from lens cutoff. The image will be semi-circular in shape and soft in outline, for reasons which will become apparent immediately.

THE CAUSES: The blemish created by lens cutoff is actually an image of the curved barrel of your telephoto lens. It occurs, of course, only with turret-fronted cameras, and it is soft in outline because the intruding barrel [Continued on page 273]

The symptoms and causes of
three more filming difficulties . . .

The third and last of a series



F I N E F R A M E S



AN UPWARD ANGLE dramatizes a closeup from *Lake Superior Landscape*, by E. W. Albinson, ACL, Minneapolis.



A TELEPHOTO LENS gives the camera a close look at Grant's Tomb in New York Calling, by F. G. Beach, FACL.



HOWARD FREDERICKS proves his point in this medium shot of a winning Walton from *Fishing Is Fun*.



SIMPLE BACKGROUND rivets attention on the artist in this shot from *Business Champions*, A. L. Cope, ACL.



RIM LIGHTING on girl's hair gives separation from setting in *Crystal Clear*, filmed by J. J. Harley, FACL.



PAUL ELLIOTT, ACL, counts on a closeup for cine effect in *Life Hangs by a Thread*, a movie of marionettes.



POSED FOR A PICTURE is the star of *Sonja Henie Ice Review*, feature film by Arthur H. Elliott, ACL, of Chicago.



CROSS LIGHTING and a red filter dramatize scene from *Rogge*, record of rye by G. J. Gast, jr., ACL, Holland.



SUGGESTIVE SETTING heightens the humor of *Oozla's Magic*, a photoplay of fun and fantasy by J. W. Bakke, ACL.

News of the Industry

Up to the minute reports on new products and services in the movie field

Bolex survey Paillard Products, Inc., 265 Madison Avenue, New York City, recently completed a survey of registered owners of Bolex movie cameras in the United States and came up with, among others, the following facts:

78% use their equipment mainly for family and vacation filming; 76% of Bolex owners title and edit their own films; 37% add sound to their movies—of which 12% use tape recorders, 11% records, 8% wire, while 6% use sound film; 96% regularly use still cameras—of which 41% are 35mm., 24% square reflex and 31% large plate cameras; 96% use color film exclusively; 86% use exposure meters; 15% are members of movie clubs.

Price cuts New low prices are announced by Dynacolor Corporation, Rochester 3, N. Y., for full color roll film in both the 8mm. and 16mm. sizes. The 8mm. film will now sell for \$2.25 per 25 foot double roll, while 16mm. footage will sell for \$7.00 per 100 foot roll.

Fast 4 inch lens Fresh from the skilled British hands of Taylor, Taylor and Hobson engineers is Bell & Howell's new 4 inch T2.5 (f/2.3) Panchrotal telephoto lens, which is reported to be 50 percent faster than any other 4 inch lens on the mar-

ket. The lens has a standard Type C mount and may be used on all 16mm. cameras having the threaded mounting.

The new lens is said to resolve more than 112 lines per millimeter over an entire picture area, giving clear definition from edge to edge and from corner to corner.

Bell & Howell, however, is careful to point out that a fast lens demands a large diameter for the optical elements. The 4 inch Panchrotal is, therefore, a relatively large lens and may interfere with certain other lenses when used on camera turrets. Full information as to price and technical detail may be had from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Meter reduced The 1951 Model C Norwood Director incident light exposure meter carries a new low price. Heretofore, the meter, with swivel-top Photosphere, Photodisk for contrast control and Photogrid for brightness range measurement, totaled \$35.97 in price. Now the meter and accessories, sold as a unit, will retail for \$31.95, including tax. The price also includes an instruction manual, registration-guarantee card, ASA indexes and a calibration certificate.

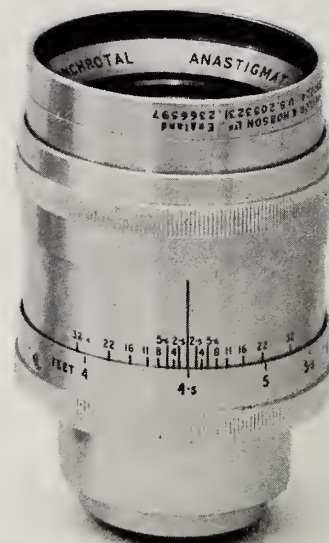
The Norwood Director is distributed by Director Products Corporation, 521 Fifth Avenue, New York City.

Price changes List prices have been sharply cut on a large number of 8mm. and 16mm. films distributed by Hollywood Film Enterprises, Inc. The line includes Disney cartoons and Gene Autry Westerns. A complete list of titles and revised prices is available from Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif.

French films Three French features—*Francois Villon*, *Fantastic Night* and *Love Around the Clock*—have been imported by Nayfack Films, 354 West 44th Street, New York 18, N. Y. The films feature superimposed titles in English. The importer also lists several French shorts.

Weston milestone Edward F. Weston has passed the 50th anniversary of his association with the Weston Electrical Instrument Corporation, Newark, N. J. Mr. Weston was elected president of the company in 1924 and served in that capacity until 1944, when he became chairman of the board of directors.

Still imports Two new 35mm. miniature cameras are being imported from Italy and distributed by Director Products Corporation, 521 Fifth Avenue, New York City. The Rectaflex, manufactured by the Recta-



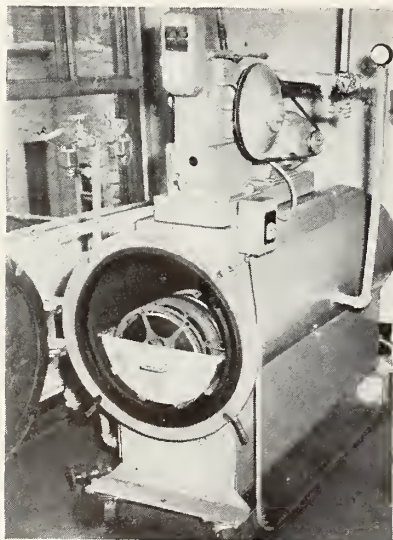
GREAT speed is the outstanding characteristic of the Taylor Hobson Cooke 4 inch lens, designed to Bell & Howell specifications.

flex Corporation in Rome, features a Duo-Prism focuser, which simplifies focusing on a ground glass. With a Schneider Xenon f/2 lens, it lists at \$295.00; with the Angenieux f/2.9 lens, at \$250.00. Both prices include tax.

Director's second import is the Condor I, with coupled rangefinder, telescoping lens and other features. Manufactured by Officine Galilee, of Florence, the Condor I, with coated 50mm. f/3.5 Eliog lens, retails for \$93.00, including tax.

From France, Dowling's Fifth Avenue, 570 Fifth Avenue, New York 19, N. Y., has imported the Foca 35mm. still camera. Equipped with a 50mm. f/1.9 Oplar lens, the Foca is priced at \$249.50. It is manufactured by Optique et Precision de Lavallois.

Sighting system Sighting lens is matched to the taking lens in a new gun mount adaptation announced by Hall-Barkan Instruments, Inc. The adaptation is built for use with a Bell & Howell magazine



INSTALLATION of a large Vacuumate Unit has been completed at National Film Board of Canada in Ottawa. All motion pictures will be given treatment to assure film protection.



TAKING and sighting lenses are coupled in Hall-Barkan's specially designed camera gun mount for a Bell & Howell 16mm. magazine camera. It's a "natural" for all nature work.

camera and should prove useful in nature movies and in other fields where it is essential to focus and compose while shooting is in progress. All inquiries should be addressed to Hall-Barkan Instruments, Inc., 55 Columbus Avenue, Tuckahoe, N. Y.

Swiss telephoto Latest import from Switzerland is the 1½ inch f/3.5 G. W. lens—a telephoto item for all 8mm. cameras. Designed with the small surface area of turrets in mind, the G. W. lens is compact. It retails for \$19.95 plus tax and is distributed exclusively by Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y.

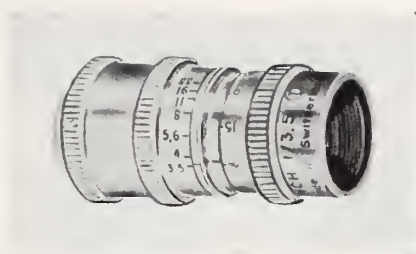
Railroad film *Operation Fast Freight*, a new Norfolk and Western Railway sound motion picture in color, stars a box car and a merchandise freight train in many of their operations. The men and groups who keep these units going are featured, and many technical terms are explained. The film, produced by Willard Pictures, Inc., of New York, is available to groups, which should communicate with the Magazine and Advertising Department, Norfolk and Western Railway, Roanoke 17, Va.

Radiant appoints Miss Lorraine Knapp has been appointed to handle national trade and consumer advertising for both Radiant Screens and the newly formed Radiant Specialty Corporation. Herb Singer has been given the combined sales promotion program of the two companies as his field of operations.

1950 catalog Providing comprehensive coverage of both still and movie equipment and supplies, a new catalog is available free upon request from Dowling's, Inc., 570 Fifth Avenue, New York 19, N. Y.

Kodak personnel The 1950 Progress Medal of the Photographic Society of America went to Dr. Loyd A. Jones, head of the physics department of Kodak Research Laboratories. . . Dr. C. E. Kenneth Mees, an Eastman Kodak vicepresident and internationally known photographic scientist, has been elected to membership in the National Academy of Sciences. . . Donald E. Hyndman has been appointed manager of Kodak's motion picture film department.

Film listing The Copyright Office of the Library of Congress announces the publication of an index to all theatrical and non-theatrical films and filmstrips registered for copyright during the last six months of 1949. More than 1000 films are listed by title. The catalog is avail-



THE FLOW of European imports is steadily growing. Camera Specialty distributes this G. W. telephoto lens, made in Switzerland.

able from the Copyright Office, the Library of Congress, Washington 25, D.C., at 50 cents per copy.

Each entry includes information regarding the production of the film, its date of release, size, color, running time, contents, credits and cast, literary source on which the picture was based, and official data relating to copyright. The list is indexed in three ways—by classification, by producer, and by author or literary source.

Light dolly An all-aluminum, lightweight dolly recently placed on the market by Cinema Products is notable for its numerous features at a relatively low cost. Priced at \$89.50, the dolly is fitted with oil-less casters and padded seats. Constructed of extruded aluminum, it has Nu-rail fittings that enable it to be set up in a matter of minutes. Full details may be had by writing Cinema Products, Box 271, Louisville, Ky.

Texas processing Texas amateurs have been provided with complete Cine-Kodak film processing service since the opening of the station at Eastman Kodak Company's new wholesale branch in Dallas. The company's sixth U. S. branch, it occupies a new building at 6300 Cedar Springs Avenue. The station will process for all of Texas except El Paso; eastern New Mexico; all of Colorado, western and southern Kansas, southwest Missouri; all of Arkansas and Oklahoma; Louisiana except New Orleans.

Both black and white and Kodachrome film in 8mm. and 16mm. sizes will be processed by the new station, which will cut several days from the usual processing time in the Southwest.

Kryptar film Delta Photo Supply announces the acquisition of several million feet of 8mm. and 16mm. Kryptar black and white roll film. Fully guaranteed, the film is being sold at low prices, which include processing. A descriptive folder may be had by writing Delta Photo Supply Company, 690 Third Avenue, New York 7, N. Y.



Late releases

Features and short subjects for
8mm. and 16mm. screens

■ *The Concert Album*, two reels, 16mm. sound on film, black and white, may be had from Almanac Films, Inc., 516 Fifth Avenue, New York, N. Y. A complete concert program, ranging from a Verdi aria to a movement from a Mendelssohn violin concerto, is offered by Charles Kullman, tenor, Constance Keene, pianist, Tossy Spivakovsky, violinist, Nadine Conner, soprano, and a male quartet known as the Men of Song.

■ *You Can Change the World*, one reel, running time 30 minutes, 16mm. sound, black and white, may be rented or purchased from The Christophers, 18 East 48th Street, New York 17, N. Y. The first Christopher motion picture, directed by Leo McCarey, stars Eddie "Rochester" Anderson, Jack Benny, Ann Blyth, Bing Crosby, Paul Douglas, Irene Dunn, William Holden and Bob Hope. This group of leading Hollywood figures is assembled at Jack Benny's home to tell, in very brief cinematic terms, the story of what the Christopher movement hopes to do.

■ *The Count of Monte Cristo*, thirteen reels, black and white, 16mm. sound on film, is released by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Robert Donat stars as Edmond Dantes in the Alexandre Dumas romantic masterpiece. The whole story is there, from the unjust imprisonment, through the exciting escape, to the luscious days of revenge. A pleasant, and rather remote, film in a day when imprisonments are rather frequent but escapes more difficult.

■ *Shark on the Line*, one reel, black and white, may be obtained in the standard versions from Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. This footage features a rip-snorting battle between a tough-minded shark and a skillful fisherman. Rod, reel, line and muscle power (and, of course, the shark) all play important roles in the struggle.

■ *Basketball Thrills of 1950*, one reel, black and white, is available in three standard editions from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. CCNY's two amazing tournament wins—in the National Invitation Tournament finals and the NCAA East-West finals—are the highlights of this reel. Other games shown are the NCAA Eastern third-place play off, in which Ohio State met Holy Cross, and the North Carolina-Baylor game in the NCAA East-West Tournament.

THE ACL LEADER

signature of a
GOOD FILM



To all ACL Members:

Yes, we've put in 11 re-orders for the ACL Full Color Leader—and still your orders are pouring in.

If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth—with the continents vari-colored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

More information on the Amateur Cinema League and its activities will be found on the inside back cover and page 276 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc. 7-50
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each
_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____
Street _____
City _____
Zone _____ State _____

Surf, sand and sunshine

[Continued from page 257]

posure given by the meter will be correct for average subjects. For light colored subjects the reading requires at least a half stop less exposure, while for the dark subjects a half stop more should be given. Just as with snow scenes, the reflected light meter read directly on large areas of sand will return inaccurate exposures.

EXPOSURE REPORT

Our average exposure in shooting over front lighted sand was $f/9$ at normal camera speed. The same scenes when side lighted required $f/8$. (Side lighting, incidentally, is often the most effective type in beach filming, since it creates the contrast of highlight and shadow and also reveals more pleasingly the texture and even grain structure of the drifted sand.)

Under the most brilliant of beach lighting conditions, you may be tempted to disregard the general rule not to expose Kodachrome at a smaller stop than $f/11$. However, all scenes which we tried beyond this aperture were definitely underexposed—save one. This was a shot of rolling surf photographed against the low sun. On this scene, out of three takes at $f/8$, $f/12$ and $f/16$, the $f/16$ shot proved the one we wanted. But remember that this was a dramatic, effect shot. What we were after were the sparkling points of light on the breaking water. All color in the water itself was lost, and figures in the foreground were in full silhouette.

But with all this talk about sand and sunlight, don't get the impression that that's all we filmed. What we were after was the vital, varied and kaleidoscopic activity of this gleaming playground. And we learned a few things, too, about catching these scenes without discovery—catching them in closeup and unconcerned.

HIDDEN CAMERA TRICK

There were, for example, the "smoochers." For, despite the firm yet courteous officers who patrol the beach, boys will be boys, girls will be girls, and ever the twain shall meet. So, how to film the smoochers? Here's one of the tricks we used. Take a large-sized lunch basket, cut a hole in one end for the lens to peep through, and then prop the camera firmly inside the basket. For a little elevation and greater steadiness, mount the whole contraption on a fold-

ing campstool. When you reach in the basket to aim and shoot, it seems simply as if you were searching for another ham on rye. Combine this camouflage with a telephoto lens and you can bring back on film love's sweet song at its singinest.

DON'T LOOK NOW

For general beach scenes we worked out another scheme that was usually successful. The secret of the system is complete unconcern, even boredom, with the scene you really want to get. You set up your tripod and camera, train it casually on the subject, estimate and set the exposure, wind the spring motor, fiddle with an unneeded filter or two, and then light a cigarette, look at your watch and yawn as if waiting for a friend. By that time everyone within range thinks you're a nut and they lose interest. Then, casually, you press the button. The results are more than worth the rigmarole.

Most of the time, however, people on the beach were eagerly cooperative. We would ask Myrtle to make the approach. With her winning manners and golden smile she soon convinced any stranger that it would be fun to appear before the camera. Often, then, it was more of a problem to get them out of the film than in.

SIMPLE STORY STRUCTURE

For George was aware from the first day on that some simple story line would enhance an otherwise record picture. Before we got through we had cooked up two of them—major and minor themes. For the first, Joe and Myrtle played a typical married couple out for a restful day at the beach. They arrive, they settle amid a small carload of beach gear (all of which Joe carries, of course!) and they lean back with a sigh of pleasant relaxation. Then their "friends" arrive. Before the ruined day is over, the friends manage to chew their ears off, devour all their lunch and stiffen them with disappointment.

While Joe and Myrtle suffer on the sand, George plays out his minor role—the demon cameraman—with relentless energy. It is through his searching, eager eyes that the myriad activities of the great beach are pictured. Finally, as day draws to a close, George sinks exhausted onto a stretcher, is carried to the First Aid Station by two husky lifeguards and is treated by a pretty nurse for sunstroke.

But there is still a trick climax to cap these activities. Dragging toward their car, Joe and Myrtle decide to ease their hunger with a pair of lowly hot-dogs. Instead, as purchasers of the umpteen millionth refreshment tickets that summer, they are sumptuously winned and dined by the management on the luxurious Marine Terrace.

So there's the story of our film and



of our filming in the production of *Jones Beach*. We believe that the picture is one more proof that planning in advance and building around human interest will pay dividends for the movie maker. It certainly did for Joe and Myrtle in that dinner sequence! As for George, all he got out of it was one of the Ten Best amateur films of 1949. . . . Ask him if he thinks it was worth the effort.

Book reviews

■ *Elements of Sound Recording*, by John G. Frayne and Halley Wolfe; 687 p., cloth, \$8.50; John Wiley & Sons, Inc., 440 Fourth Avenue, New York City.

This is a work of an out-and-out technical nature and presupposes enough knowledge of physics and mathematics to make clear the derivation of formulas and the comprehension of circuit diagrams.

Starting with sound phenomena, the text progresses to electrical pickup, motion of the recording medium, amplifier systems, network design and the working out of these and similar principles in the three outstanding vehicles of film, disc and tape. The application of electronics as related to recording and reproduction is thoroughly covered. This will be a rewarding volume if your interest in the subject impels you to give your time to it.

■ *A Grammar of the Film*, by Raymond Spottiswoode; 328 p., cloth, \$3.75; University of California Press, Berkeley 4, Calif.

Originally published in England in 1935, this edition of *A Grammar of the Film* sports a 1949 preface by the author, in which he accuses himself of hair splitting, hazy politics, heady enthusiasm and a number of other formidable sins.

Nevertheless, Mr. Spottiswoode thinks his book still has something important to say on the techniques and esthetics of film making. And it does. For the amateur, speed, cutting, dissolves, fades, tricks, sound and a dozen other technical subjects are all treated with a touch that has remained fresh despite the passing years. There is an interesting outline of film history in Germany, Russia, the United States, England and France up to 1934.

Of less interest to the technically minded will be Mr. Spottiswoode's esthetic, which is concerned with such things as "dialectical process in life and personal experience" and the "deontological theories of Croce." If you are interested in the experimental approach to filming, however, Mr. Spottiswoode will have many things to say to you—most of them good despite his preface.

Outdoor MOVIES

in YOUR Backyard

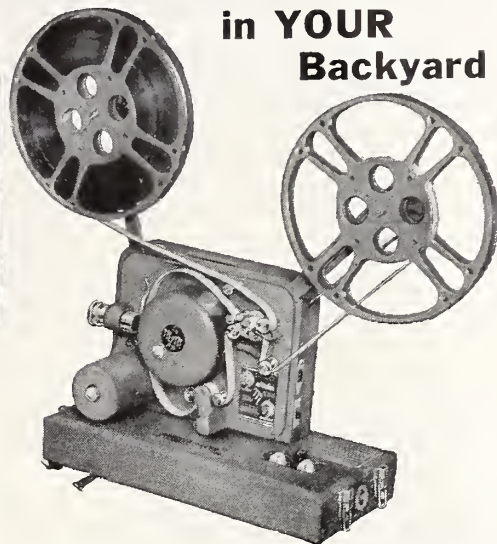


RENT Sound Films and a MOVIE-MITE

It's easy and economical to give family and friends a real treat... a movie show with sound... in your own backyard. You can RENT the equipment. Make selections from your dealer's library of 16mm sound films. Take along a MOVIE-MITE 16mm projector which uses either silent or sound films.

Rental of Movie-Mite for one night usually about \$5.

See your local dealer for further information and rental terms.



Movie-Mite 16mm projector for sound or silent films weighs only 26 lbs. complete with speaker all in a convenient case. Movie-Mite reproduces both pictures and sound with remarkable fidelity. Easy to operate. Can be set up in 3 minutes.

Model 63LMB Complete with speaker and case \$19850



MOVIE-MITE CORPORATION

1105 E. Truman Road

Kansas City 6, Mo.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way

Seal Beach, Calif.



THE RALPH R. ENO CORP.

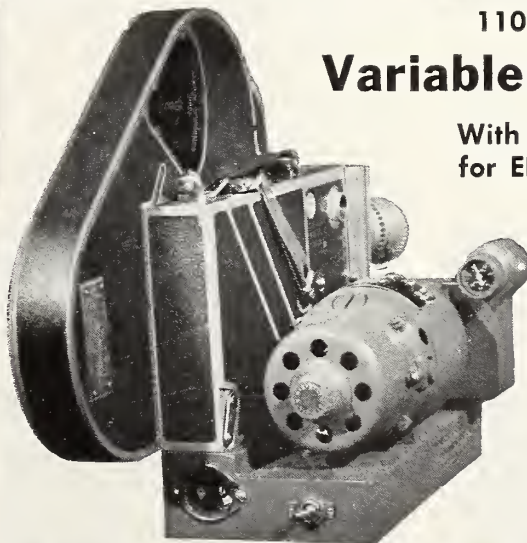
626 W. 165 ST. • NEW YORK

Send your film for free criticism or estimate.

110 Volt AC/DC

Variable Speed Motor

With TACHOMETER for EK Cine Special



Now you can motor drive your Cine Special with confidence.

Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at

all speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. Write for complete details.

FRANK C. ZUCKER
CAMERA EQUIPMENT
1600 BROADWAY NEW YORK CITY

Transitions for the travelog

[Continued from page 252]

The effect on the screen will be of the camera, still in swift motion, magically coming to rest on scene (C). The problem, of course, is how to have (C) in perfect focus and composition at the end of the swish pan. This is where scene (B), the actual transition shot, comes in.

With the girl of scene (C) set against a neutral background, the camera is now panned swiftly and blurringly past her, as suggested in our left hand strip. (We purposely did *not* blur it in the illustration, so that you could see more clearly the course of the camera movement.) The camera is then carefully trained on the girl as in the right hand strip and the footage of scene (C) is exposed as usual. Later, in editing, the swish away from (A) is spliced to (B), which is then cut at exactly the point where the position of the girl in the frame matches her position at the beginning of (C). The screen effect is of a perfect stop on the scene wanted. The swish pan transition can be used between any two more or less related subjects.

THE SPINNING CAR WHEEL

Another effective and popular travel transition shot is that of the spinning car wheel, as it rolls off the miles between one stopping place and the next. However, the average execution of this idea has seemed to me lacking in dramatic power and punch. The usual production setup, I believe, is to jack up a rear wheel of the car, start the wheel driving and then film it in extreme closeup as it revolves.

Nowadays, with rear wheels largely covered with a streamlined fender, this technique is becoming obsolete. But even if your rear wheel isn't covered, the effect on the screen is not convincing. For one thing, there is none of the normal, jouncing movement of a car under way. And for a second, neither the roadway nor the back-

ground can be pictured streaming by the revolving wheel. Here, I believe, is a more convincing method.

Scout around for a stretch of highway which curves in an easy arc past an open and unobstructed field. We found that the "cloverleaf" design of a modern traffic intersection generally offered the correct setup. Now put on your longest telephoto (4x to 6x), mount your camera on a tripod and set it up in the open field as if it were at the hub-point of the highway's arc. The camera should be at a distance so that the tele lens just catches the roadway at the bottom of the frame and shows a bit of the background at the right edge of the image. Your car is now driven smoothly around the arc as you pan the camera to follow the spinning wheel in closeup. This may take a bit of rehearsing. But the effect of real movement is far superior to the other method.

THE HIGHWAY MAP

There are many variations possible in using the highway map as a travel transition. But it seems to me that one of the most attractive is that involving the actual people you run into while en route. In this way there will be an almost endless variety of different types enlivening your record.

A good combination of scenes to start with are the pair in our pictures. First, the near shot of driver and gas station attendant studying the map; then the extreme closeup of the section of highway they're looking at. This latter shot, sometimes difficult to make in the field, can be easily recreated back home, giving due attention to the character of the hands involved.

THE MOVING CAMERA

Surely one of the most effective of travel transitions (if not overused) is a moving camera shot from the car itself. It is implicit with the sense of travel, and the changing perspectives created as the car noses around curves in the road are ever-appealing.

There are a number of ways of executing this shot well. But, before going on to them, let's write off one way

which is deceptive in its appeal and disappointing in its results. This is the hand-held camera. The theory is advanced always that by holding the camera in the hand the operator can cushion to a great degree the normal movement of the car. The theory is false, since a heavy automobile is bound to have more inertia than any human being.

So plan now to use some support which joins camera and car—a unipod, a tripod or perhaps a bracket of your own design. Over the years I've tried them all, and it was only this year that we hit on the system we like the best. As you'll see in the picture, it consists simply of the familiar clamp-on tray now widely used in drive-in restaurants.

The advantages? Well, they just seem to accumulate the more you use this method. To begin with, the tray is quick and easy to set up, as easy to strip down once you're through shooting. Secondly, there's no crowding created in the front seat area of the car, which *was* inevitable with the tripod filming. Thirdly, your camera is outside the car now, obviating all problems of dirt or reflections on the windshield. And finally, the method makes for easy adjustment of camera viewpoint, from side to side and upwards. You're not likely to want a shot below the horizontal.

THE SPEEDOMETER

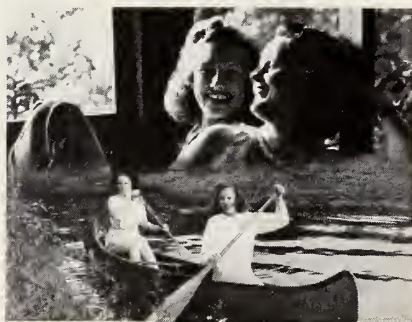
Catching closeup footage of the car's speedometer as it clocks away the mileage is another handy trip transition, much like the spinning wheel. It can be used anywhere in the film to bridge a pesky gap in the picture.

Filming such footage may be done most easily with your camera tripod-mounted on the floor of the rear-seat area and flush with the back of the front seat. This position, with your 2x lens, will give you approximately the field we show here. Illumination may be a problem, but with a little planning you can arrange for strong sky-light or sunlight to stream in one side of the car, which light is in turn reflected from a white surface directly toward the meter dial. Or you could arrange to shoot the insert in a borrowed convertible with the top down. The shot is especially interesting and cinematic if the spokes of the steering wheel swing slowly back and forth across the line of sight of the camera.

THE FLASHBACK

There's many an amateur movie been saved after-the-fact by ingenious use of the flashback technique. (In an amusing and brilliant development, it was the very making of *Mexican Malarkey*, a Ten Best winner in 1949—*Ed.*) The system, of course, starts off with two or more persons recalling to each other

THE FLASHBACK



THE FILMING FLASHBACK, in which entire action of trip is recounted in retrospect, effects transitions with fades, wipeoffs, lap dissolves or, as is shown here, the split screen.

experiences which took place in the past. Then, into their semi-closeup there is cut a subtitle ("Remember when we went canoeing?"), the film returns to the SCU and there is a dissolve, wipe-off or fade-out to the activity mentioned.

The thing is easy to do. Planned on ahead of time, the flashbacks can be executed on the spot with dissolves. If (as in *Mexican Malarkey*) you can't be bothered while on your trip, then the whole system can be worked out later at home. In this case, your transitional effects must of necessity be a fade-out on the "remember when" scenes and a fade-in on the trip scenes. The flashback, although widely used, offers almost unlimited continuity connection when developed with a fresh and imaginative approach.

Shooting the Sierras

[Continued from page 254]

most in the entire United States.

Although it is possible to drive twelve miles up Big Pine Canyon to a short distance beyond Glacier Lodge, from here on the only means of reaching the base of this vast mass of crunching ice is by foot trail. This comparatively solid block of ice, split open with deep crevices, is three miles long and one mile wide. The climb to it, however, is somewhat strenuous and is not recommended for the weak of heart, limb or lung.

INTO THE SIERRA

Less than twenty miles beyond Big Pine is Bishop. Here at last the road finds a pass into the High Sierra. Leaving U. S. 6, the transition from desert to mountain scenery becomes more evident as Highway 395 climbs higher into the pine-forested landscape. During the summer it is not an uncommon sight to see numerous cars parked alongside the highway cooling a steaming motor. If possible, put this on film, with an insert of each elevation marker posted by the road.

CONVICT LAKE

Thirty eight miles north of Bishop and nestled in a cuplike hollow that walls it in from three sides is historic Convict Lake. Most suitable for movie filming by morning light, it is located about three miles west of U. S. 395. The lake derived its odd name in 1871 from a dramatic incident which took place there. In that year a number of escaped convicts from the Nevada State Penitentiary at Carson City sought refuge nearby and were tracked by a posse to the shores of the lake, where they were finally brought to bay. Today a small store is open to visitors and government campgrounds are available by the lake or along the streams. Boats are obtainable for lake fishing and saddle horses

DYNACOLOR ANNOUNCES SENSATIONAL NEW LOW PRICES for Full Color Movie Film

8 mm.
Now Only
\$2.25

per 25 ft. Double Roll
(150 feet of pictures)

16 mm.
Now Only
\$7.00

per 100 ft. Roll
(No other size available)

Prices include Processing,
Tax and Return Postage

Dynacolor has *always* sold at a lower price than any other comparable full color film. Now, tremendously increased volume makes an even further reduction possible . . . and you can now use glamorous, glowing Dynacolor, unsurpassed in fine grain and speed by any other color film, *at a cost that is the same or LESS (in 8 mm.) than ordinary black and white.*

Buy Dynacolor direct . . . the low cost, fast and easy way that assures fresh film *always*. Fill in and mail coupon below. Film reaches you promptly, via mail, and after exposure you return it for immediate processing in handy mailer furnished. Processed film, ready to view, is brought right to your door by the postman—no waste motion, no delay, no tedious trips to the store.

FULLY GUARANTEED

You must be satisfied or Dynacolor Corporation is not. If your Dynacolor film has not given satisfactory results . . . send it back with a letter of explanation. The full purchase price will be cheerfully refunded, together with possible suggestions as to how you can get better results next time.

DEALERS!! We have a money-making franchise proposition for you. Get the jump on competition. Write for details at once.

DYNACOLOR
CORPORATION
ROCHESTER, N. Y.

Mail Coupon Today!

with cash, check or money order—and tell your friends about this great offer. . . . 8 and 16 mm. magazines to be announced later.

DYNACOLOR CORP., Rochester 3, N. Y. (Dept. 9)

Enclosed find \$.....
Please send the following Guaranteed Dynacolor Film to:

Name

St. or R.D.

City & State.....

..... rolls 8 mm. @ \$2.25 per roll \$.....

..... rolls 16 mm. @ 7.00 per roll \$.....

UHLER MOTION PICTURE
16mm PRINTERS 8mm
CONTINUOUS — REDUCTION
Send for Descriptive Literature
UHLER Fine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! Our 1950 Sound movie catalog, hot off the press. Feature programs as low as \$3.50.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

VACUUMATE
FILM PROTECTIVE PROCESS
The SUPER
VAPORATE
PROTECTS AGAINST Scratches, Fingermarks, Oil, Water and Climatic Changes.
ONE TREATMENT LASTS THE LIFE OF THE FILM
Brittle Film Rejuvenated
IT'S NEVER TOO LATE TO VACUUMATE
Available through your local dealer or at
Vacuumate Corp., New York
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.
Philippine Cinematographers, Manila, P. I.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS sells 'em, buys 'em and trades 'em. Write for quotations on top notch used values. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ COLORTRAN Converters boost ordinary 150 watt bulbs to more than 750 watts each on ordinary house current, \$27.50. Wide selection of 16mm. cameras and projectors available. Auricon Cine-Voice single system camera in stock. \$695.00. THE CAMERA MART, Inc., 70 West 45th St., New York.

■ CINE-KODAK SPECIALS #1; f/1.9 lenses; one excellent, \$350.00; new condition 1948, \$550.00; E.K. 2" f/1.6 lens, \$60.00; E.K. f/2.7 wide angle, \$45.00 (fits C mount with adapters). DAVIS, 5329 Holmes, Kansas City, Mo.

■ WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: 1/2" f/1.9 Berthiot Cinor, \$29.50; 1-3/4" f/3.5 Cine Telephoto, \$34.50; 2" f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptor, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

FILMS FOR RENTAL OR SALE

■ UNUSUAL industrial and educational film sources, many hard to find subject's. All films rented without charge. New list, \$1.00. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ CASTLE Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list 25¢. SLIDES, Box 206, La Habra, Calif.

■ USED and new Castle films, 8-16. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ CLEARANCE SALE of 16mm. features. Want a real buy in 16mm. sound FILMS? Take advantage of the I.C.S. SALE of 16mm. sound FEATURES—comedies, cartoons, novelties, musicals—new, used. Send for our giant list "A" today, stating machine you own (make and model), INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

■ SOUND, SILENT MOVIES; lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. GALLOWAY FILMS, 3008-5th St., SE, Washington 20, D.C.

■ 24 GLOSSY Photos, beautiful models, \$1.00; illustrated catalog 25¢; none free. IRVING KLAU, Dept. DB-10, 212 East 14th St., New York City 3, N. Y.

MISCELLANEOUS

■ KODACHROME DUPLICATES; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO NEGATIVE ??? Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TWO 4x5 BL. & W. ENLARGEMENTS and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

for trail riding. For those whose stay will permit, there are five different trout streams within a half hour's ride by horseback and several additional lakes on Upper Convict Creek.

RESORT OF THE MAMMOTHS

Within a few minutes of Convict Lake, along Highway 395, a sign points west to the Mammoth Lakes Resort. At 8600 feet above sea level in the famed Inyo-Mono Wilderness, this vacation playground is to me the most magnificent spot in the Sierras. Here a bewildering array of side trips may be made by auto or horseback and accommodations are excellent.

Within the Mammoth group there are at least eleven beautiful lakes. While most of these may be driven to, a few of them are accessible only by foot or saddle. Also available are pack trips into the back country. Address any inquiries to the Mammoth Pack Outfit, Mammoth Lakes, Mono County, Calif. Their trips to Cascade Valley, Lakes of the Lone Indian and Tully's Hole are the most notable.

For hiking or motoring there are, of course, a score of sites to visit. Among these is Devil's Post Piles National Monument, a forty foot cliff of columnar basalt rearing above and alongside of the middle fork of the turbulent San Joaquin River. South of Devil's Post Piles are the Rainbow Falls where the river makes a 140 foot perpendicular drop into a box canyon to create a scene of mist-sprayed grandeur for morning light filming.

NEVADA'S OLDEST SETTLEMENT

From Mammoth, 395 ribbons its way past nearby June Lake Resort to the west, the Mono Craters to the east and huge Mono Lake. Climbing again, we enter Toiyabe National Forest and eventually cross the California-Nevada border, where the highway descends to the Carson Valley.

In the very shadows of the snow covered peaks is Genoa, Nevada, a village that played a vital part in the history of the Sierra. To supply the traffic of immigrants on their way to the gold fields of California, the Mormons settled here in 1849 and built a fort and stockade which promptly became known as Mormon Station. Today it has the distinction of being the oldest settlement in Nevada.

Here, too, in a quaint cemetery rests the remains of "the hero of the Sierras," John A. Thomson, better known in his day as "Snowshoe" Thomson. This hardy Norseman carried the mail over the Sierras on skis during the mid-nineteenth century. For twenty years he continued his exploits and became a fixed institution for the citizenry on both sides of the mountain.

From Genoa the old Kingsbury Grade, which served the pioneers so well in the

NEW IMPROVED 1950 MOVIE MAKERS BINDER



NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue, New York 17, N. Y.

To ACL Decal Owners—

If you have received your new emblems of membership but have never used decals before, these simple instructions will help you use them in the most efficient way:

- 1) Dip the transfer in water.
- 2) When the decal has separated from its backing, slip it off (face upward) onto the desired surface.
- 3) Press down with a soft cloth or dampened felt roller and allow to dry.

These decals may also be used on the inside of windows, windshields and other glass surfaces. The same instructions should be followed, except that the decal should be slid onto the glass face downward.

Here are a few of the surfaces on which your ACL decal will show up attractively:

Cameras and camera cases
Projectors and projectar cases
Screen cases
Tripod cases
Dual turntable outfits
Loud speaker cases
Record cases
Reel cans
Reel cases
Projection room door
Ashtrays
Refreshment glasses in your rumpus room
Windows
Windshields

old days, climbs back into the Sierra and is a scenic drive to famous Lake Tahoe. This route, incidentally, is the only stretch of roadway in the nation which actually follows the identical trail of the old pony express.

What's wrong with my picture?

[Continued from page 264]

of the tele lens is so close to the taking lens that a sharply focused image is impossible.

When lens cutoff occurs, it is created by a combination of three factors: (1) a relatively short focal-length lens in the taking position, meaning automatically a wide range of view; (2) a relatively long focal-length lens in one of the other turret positions, which is so long that it actually intrudes into the field of view of the taking lens; (3) a relatively fast lens (and again of long focal length) in one of the turret positions, which lens is so fast that its overall diameter causes it to intrude into the field of view.

The only unfailing protection against lens cutoff is some method of seeing full-field through the taking lens in taking position. Such a facility is provided by the reflex finder on the Cine-Kodak Special or, equally effectively, by the focusing finder accessory available with some magazine type cameras.

Otherwise, one must depend on the tables supplied by most camera manufacturers. These itemize by focal lengths the various lenses which may successfully be used together in their cameras. Such a table may indicate, for example, that your turret camera will accept without cutoff lenses from 15mm. to 3 inches in focal length. However, such a fact is not absolute. It can be affected by a number of factors which may invalidate it, and an adequately prepared table should point these out to you.

These factors are as follows: (1) your 3 inch lens (or other telephoto cleared by the table) must always be focused on infinity when not in use. For it is only at this position that the lens takes on its true—and *shortest*—focal length; (2) even when focused at infinity, some telephotos still may cut off unless their usually deep lens hoods are removed. If this is the case with your camera, the table should so specify; (3) most important factor of all is that the maximum speed of your telephoto should not be greater than the speed of the lens cleared by the chart.

It is not enough that the chart clears simply a 3 inch lens. It must specify also the maximum acceptable speed of such a lens, since the faster the lens is, the larger will be the diameter of its barrel. Thus, a 3 inch $f/4.5$ telephoto, for example, may create no cutoff at all. On the other hand, a 3 inch $f/1.9$ would almost surely intrude into the field of view.

If available tables do not cover the lenses you wish to use, then the safest and surest answer is to test them with brief runs of exposed film. In fact, this isn't a bad idea in any case. Some of our most experienced cameramen are still exercised about a certain fast 2 inch lens which the tables said did not cut off with the wide angle. But it *did*!

GHOST IMAGE

THE SYMPTOMS: Our final filming failure to be examined in this series is, happily, of rare occurrence. But when it does crop up it can be puzzling indeed. Known as ghost image, it is characterized by a secondary and ghost-like outline projecting *upward* from the strong main image. The effect is most noticeable when there are strong contrasts in the scene, such as a white shirt against a dark background.

THE CAUSES: The most usual cause of ghost image is a *partial* loss of the lower loop in your camera. This loop, as you know, is formed there as a buffer between the constant pull on the film of the lower sprocket and the intermittent movement of the film (effected by the pull-down claw) past the camera gate.

During this intermittent movement of the film past the gate, which takes place 16 times each second, two actions must be carried out. First, the film is moved downward by the camera claw and a fresh frame of film positioned before the aperture; during this period of movement the camera shutter is closed. Second, with a fresh frame of film *at rest* before the aperture, the shutter now opens and the exposure is made. It is during *this* period that the lower loop protects the stilled film from the constant pull of the lower sprocket.

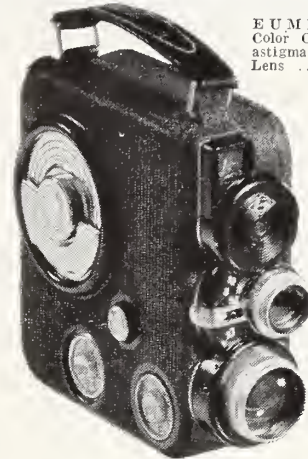
Now, if by mischance that lower loop becomes shortened, what will inevitably happen? What happens is that the pull of the lower sprocket is transmitted to the stilled frame of film in the aperture and *moves it downward while the shutter is still open and the picture is being taken*. The result is a ghost image. The cure—more care in your future threading.

(This installment of *What's Wrong With My Picture?* is the third and last of a series which began in May and continued in June MOVIE MAKERS. Copies of these issues, for those who missed them, are still available at 25 cents each from ACL headquarters—*The Editors.*)

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator! The Camera That Thinks for You!



EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens\$139.50

←ELECTRIC BRAIN

←ELECTRIC EYE

Popular in Europe for Years! Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer or Write Dept. 217 for Free Booklet "E" Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.—
50 West 29th Street New York 1, N. Y.

MOVIES

8 AND 16mm FILM SUBJECTS

HUNDREDS OF TITLES TO SELECT FROM THIS NEW BIG ILLUSTRATED 96-PAGE CATALOG OF MOVIES & STILL EQUIPMENT AT POPULAR PRICES. SEND 25c FOR YOUR COPY—REFUNDED ON YOUR FIRST ORDER.

NATIONAL Film Supply
DEPT. 14-E • TOLEDO 9, OHIO

UNDERSTAND EXPOSURE?

Do you know when to follow your meter reading? When to open up? When to close down? For the easy answers, read . . .

THE RIGHT APERTURE
in
AUGUST MOVIE MAKERS

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm.—8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York 18, N. Y.

8mm ARCO 16mm MOVIE FILM

Save By Mail Order!
Buy 6 Rolls—Pay For 5!

FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft.	4.80
16mm—Magazine—50 ft.	2.95
24 Hour Laboratory Processing Included	
B & W FILM PROCESSING—ANY BRAND	
8mm 25 ft. Double 8—60c;	
16mm 100 ft.—80c; 16mm 50 ft.—60c.	
B & W FILM DUPLICATING	
16mm to 8mm.....	.6c per 16mm ft.
16mm to 16mm.....	.4c per 16mm ft.
ARCO MOVIE FILMS, INC.	
1 Dept. 307, 8616 Fourth Ave., Brooklyn 9, N. Y.	



8 CLUBS 16

Australian winners Word has been received from Down Under of the results of the annual competition sponsored by the Australian Amateur Cine Society, ACL, of Sydney, New South Wales. Top laurels, the A.A.C.S. Award, went to R. G. Button, ACL, of Perth, Western Australia, for 400 feet of 16mm. color film, *Southern Gateway*, a travelog with music and narration on disc. In the order named, the other winners were *Northern Territory Story*, 1200 feet, 16mm. black and white, silent, by H. S. Warren, of Brisbane, Queensland; *Our Hobby*, 275 feet, 9.5mm. black and white, by R. D. Stripp, of Melbourne, Victoria; *Cecily Takes Charge*, 1200 feet, 9.5mm. black and white, by G. Brown, of Sydney, and *The Potato*, 175 feet, 8mm. color, by W. S. Douglass, of Sydney.

New in Oklahoma The Edmond (Okla.) Movie Club, organized during the past winter, is beginning to hit its stride. Of primary interest to the group thus far have been the instruction films borrowed from manufacturers. On the entertainment side, two films, *Pinocchio's Jack-O-Lantern*, by Harlan Webber, ACL, and *Nantucket*, by R. T. Pansie, League Library loans, have enlivened recent sessions. Members' films are screened at every meeting.

Woodrow W. Sanders, ACL, is president of the group, with Mrs. E. H. Van Antwerp as vicepresident and John J. Gossett as secretary treasurer.

Seattle At the banquet of the Seattle Amateur Movie Club, ACL, held this spring, trophy awards were presented to the year's outstanding filmmakers. *Trees*, 8mm. color, by John Moran, ACL, headed the honors list, followed by *Delicate Arch*, 16mm. color, by Pete Delaurenti, ACL.

New officers for 1950-51 were installed at the dinner, George Hayden taking over as president, Ralph Marsh as vicepresident and W. B. Bowden retaining his position of secretary treasurer.

Two subsequent screening sessions featured *Country Fair*, by Richard Cornwell, ACL; *Waterfalls*, by R. A. Currie; *Overdose*, recent national prize winner, by

G. M. Robertson



NEW OFFICERS of Northern Calif. Council of Movie Clubs are (l. to r.) E. Phillips, treas.; C. R. Evans, ACL, sec'y.; G. Robertson and E. Owen, v.p.'s; E. Kentera, pres., and J. Pancoast, installing officer.

The people, plans and programs of organized amateur motion picture groups everywhere

Fotoptica Labs.



FOTO-CINE CLUBE BANDEIRANTE, in Sao Paulo, Brazil, gathers for the first national amateur movie contest held in South American republic. Club officers and members of the board of judges are in front line.

Francis J. Barrett; *Life on the Farm*, by C. M. Huntley; *Monkey Isle*, by Mr. Mankowski; *Tournament of Roses*, by Mr. Mounsey; *Daffodil Parade*, by A. N. Walstad, ACL, and an untitled film by Duncan Restall.

Winnipeg program A pre-flood screening session of the Winnipeg Cine Club, of Canada, was headed by *Johnnie*, by John O. Russell, vicepresident of the Edinburgh (Scotland) Cine Society, followed by *Sausages and Sin*, by D. L. MacArthur, ACL; *Millie, the Model*, by John Phillips, and *Silver Falls and Vicinity*, by K. C. Ferguson.

New York 8's A late spring meeting held by the New York City 8mm. Motion Picture Club featured the showing of *The Cup of Fear*, psychological thriller produced by the Stamford Cinema Club. Other films shown were *The Ham 'n Me*, by Neva Bourgeois, of Hollywood; *Wings Aloft*, by D. L. Richardson, of Waco, Texas; *The Bog Tells*, by Per Rasmussen, recently of Copenhagen, Denmark, and *Vacation Highlights*, by Terry Manos, a recent national prize winner.

Philadelphia Vacation filming was the theme of a recent regular meeting of the Philadelphia Cinema Club. The forum discussion on vacation plans and pictures was stimulated by the showing of *Bermuda Interlude*, by Alva and Frank Hirst, and *Along the Towpath*, by Richard B. Stehle. Titling and editing techniques were also considered in the discussion.

Johannesburg The annual Films of the Year show, staged by the Amateur Cine Club, ACL, of Johannesburg, South Africa, was held this spring in the Great Hall of Witwatersrand University before a record audience of 1200.

The presentation was led off by *South African Eden*, by Charles Adams, a travel film of Kruger Park. Following in order were *Mountain Inn Magic*, by Dr. S. S. Hayward; *White Hills of Jo'burg*, by J. E. Walsh; *African*

Riviera, by Arland Ussher; *The Tiger and the Tub*, animated cartoon by B. T. Smith, and *Three Blind Mice*, by Dr. Hayward, winner of the grand award for the Film of the Year. Dr. H. R. Raikes, principal of the university, presented the awards.

Cincinnati An illustrated lecture, *Basic Facts of Color*, was presented by Dr. I. A. Balinkin, of the University of Cincinnati, before a meeting of the Cincinnati Movie Club, a highlight of their late spring sessions. Subsequent gatherings featured *What Lenses do to Light*, a talk by Dr. C. Harrison Dwight, and *Why Should I Shoot It?*, a talk by Sam Beall.

Committee chairmen recently appointed include Harry R. Weber, constitution and by-laws; Henry Shea, membership; Elliott Otte, outside activities; Dr. Joseph Crotty, programs; Mrs. Gertrude Hairston and Robert Evans, publicity; Mr. and Mrs. Erwin Downing, reception, and Homer Jones, field and contest.

MMPC ends year Final session of the season for the Metropolitan Motion Picture Club, ACL, of New York City, was held in its regular quarters in the Hotel Statler. Seen on the screen were *In the Sky Over Miami*, by George Merz, ACL; *Smoked Herring*, by Per Rasmussen; *Brookside*, by the late R. P. Kehoe, and *Russian Easter*, by George Serebrykoff.

WSAC banquet Members and guests of the Washington (D.C.) Society of Amateur Cinematographers celebrated the end of the club's thirteenth year at their annual banquet, held this year at the Kennedy-Warren in Washington. J. Don Sutherland, ACL, retiring president, presided, with H. Raymond Gregg acting as toastmaster.

Harold K. Wagar took first place in the 16mm. division and the President's Cup for *Reminiscing*, with second and third places going to Theodore H. Sarchin, ACL, for *Moods of Yellowstone*, and Clarence W. Lahde, for *Autumn in the Adirondacks*. Award win-

ners, in order, in the 8mm. division were Temple R. Jarrell, with *Panama, Crossroads of the World*; William F. Green, with *Colorful Colorado*, and Mr. Jarrell, with *Land of the Blue Sky*. William C. Kuhl, ACL, past president, received a special WSAC award as winner of the Washington picture contest sponsored by the National Geographic Society. Joseph M. Rideout, NGS film chief, made the presentation.

New officers were installed at the dinner, the president's gavel being passed to Mr. Sarchin. Charles H. Ward, ACL, became the first vicepresident, and Harrison F. Houghton, ACL, secretary treasurer.

San Francisco A Travel Night was featured by the San Francisco Cinema Club recently when the entire evening was given over to the screening of *Follow the Fricks to the Far East*, by Ray and Alma Frick. Running one hour and fifty minutes, the film includes footage of the Philippines, Hong Kong and the Dutch East Indies. The film is on 16mm. Kodachrome and has musical accompaniment and narration.

Hartford screens The last meeting for the season was held last month by the Hartford (Conn.) Cinema Club. *The Introduction of Kodachrome*, a black and white film record of the Rochester release of this process, was featured. Also shown on the program were *Panorama of Our Armed Forces*, by Colonel Gordon Hunter, and *A Trip to Bermuda*, 8mm. color film by Eleanor Hubner.

Metro banquet The Swedish Club of Chicago was the scene last month of the annual Spring Banquet of the Metro Movie Club, ACL, of River Park. Members and guests were treated to a special showing of this year's club contest winners, headed by *Her Heart's Desire*, by Othon Goetz, ACL, first place winner, 16mm. general division. Second prize in this class went to Louis W. Pluta for *Flowers for Mama*. *Navajo Trails*, 8mm. picture by Clarence Koch.

AL Morton, FACL



UTAH CINE ARTS CLUB, ACL, in Salt Lake City, makes annual contest awards to (l. to r.) Al Londema, Richard Corman, ACL, O. L. Topp, ACL, Al Morton, FACL, and Mrs. Morton.

16 MM
and
8 MM

Motion
Picture
Service

WRITE
FOR
PRICES
DEPT. M

16 MM and 8 MM
DUPLICATES
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

16 MM SOUND
RECORDING
and other services
to 16mm producers
35 MM SLIDE and
FILM STRIP SERVICE

GEO. W. COLBURN LABORATORY, Inc.
 164 N. WACKER DRIVE, CHICAGO 6, ILL.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber! **WRITE FOR free illustrated brochure and samples**
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

FREE!

The colorful new ACL pin, or five handsome ACL decals, are yours **FREE** if you renew your League membership this month. **Do it today, before your vacation begins!**

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.



REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

POWERFUL 5 1/2" F-3.5 TELE-LENSES \$44.80

COATED 138mm. in our focusing "C" mounts for Bolex, Victor, B&H, Revere, Keystone, etc. 16mm cameras. Brand new lens elements made to rigid AAF specifications. Mailed insured with metal dust cap.
CENTURY PRECISION SPECIALTIES CO.
5733 Calhenga, No. Hollywood, Calif.

**Must Satisfy You
OR YOUR MONEY BACK!**

**8MM and 16MM
MOVIE FILM
AT TREMENDOUS
SAVINGS!**

Just bought from Government stocks of nationally-famous movie film manufacturer. Guaranteed for exceptional results. Fully Panchromatic—Weston 32—fast processing included.

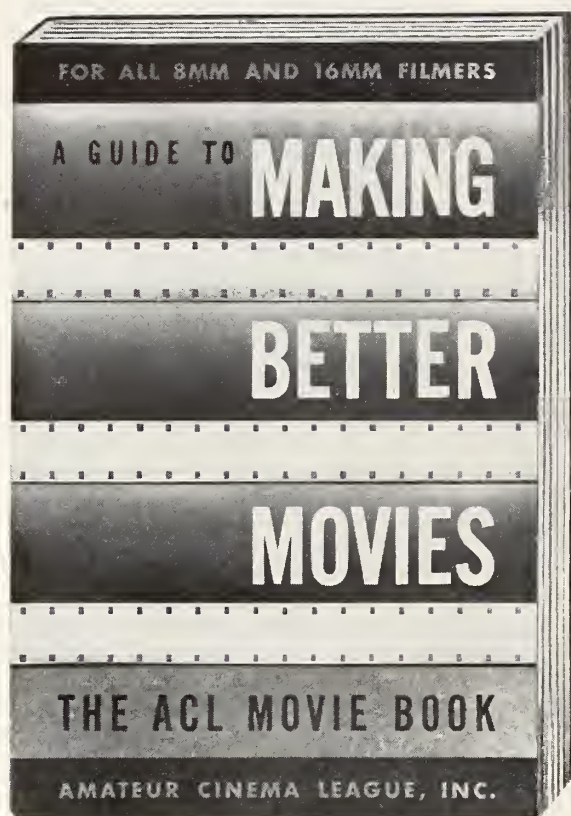
SIZE	EACH	Lots of 6	Lots of 12
8 MM 25-ft. Double-8	125	115	100
16 MM 50-ft. Magazine	250	225	200
16 MM 100-ft. Roll	295	275	250

► **FREE PROCESSING INCLUDED**

WORD TO THE WISE: Stock up now for all your summer and vacation shooting.

FOTOSHOP inc.
DEPT. F-7, 136 W. 32nd St., New York City

EVERYTHING YOU NEED TO MAKE BETTER FILMS



HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

For full details, see inside back cover and page 268 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

7-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)

took first place in the films with sound category and the Arthur H. Elliott Grand Award for best film of the year. *Canadian Capers*, by Don Barber, ACL, received first prize in the films with narration group. Other winners were *A Veritable Paradise*, by Will Friberg, and *Potluck*, by Edward Paul, first and second in the 8mm. general division; *Safari*, by Margaret Conneely, ACL, first prize 8mm. novice division, and *Flower Scenes*, by Geneva Leilich, first prize 16mm. novice division.

New officers for the coming season were installed at the dinner. William E. Ziemer taking over as president and Arthur H. Elliott, ACL, as vicepresident. Carl D. Frazier, ACL, continues as secretary and Arthur J. Barcal as treasurer. Harrie Craig and Mr. Barber have been elected to the board of directors for a two year term.

Rockford outing The regular July meeting under the stars will be held by the Rockford (Ill.) Movie Makers, ACL, in Sennissippi Park. In addition to other activities, a program of films has been arranged for entertainment. With vacations in mind, a recent meeting was devoted to the screening of *Canadian Trout Fishing* and *Hunting the Wolf from the Air with Gun and Camera*, by Fred Parker.

Mpls. gala The Minneapolis Octo-Cine Guild has climaxed the year's activities with its annual Spring Show of 8mm. films produced by members. The program opened with *Flowers*, by John Brandon, which was followed by *Aqua Follies*, by Al Berndt; *Florida Shore Leave*, by M. F. Ohnstein; *Jamaica*, by Leon Goetzman; *Mr. and Mrs. Robin*, by Earl Peterson; *Minneapolis Fire Department*, by Harry Devault, ACL. *Our Wedding*, by Clint Hedsten and Austin Frisk; *This 'n That*, by Sam Eyre and the Messrs. Ohnstein, Berndt, Frisk and Devault.

Richmond dines Highlight of the spring season for members of the Richmond (Calif.) Movie Camera Club was the pot luck dinner at which new officers were installed. Madeline Whittlesey took over the duties of president, with Herbert Goldstein as vicepresident. Secretary is George Williams, corresponding secretary Emily White and treasurer Nick Dix. The board of directors is made up of Bob Buckett, Percy Rihn, Dick Sisler and Ralph Fish.

Ed Kentera and Clyde Evans, ACL, were guests and principal speakers. Mr. Kentera outlined the program for the coming year set up by the Northern California Council of Amateur Movie Clubs. Mr. Evans spoke on the progress of his popular movie makers' radio pro-

gram, *Filming For Fun*, which is broadcast every Sunday noon from Station KLX, in Oakland.

New Zealand The Motueka Movie Makers, newly organized club in Motueka, New Zealand, has held several sessions already and excited considerable interest in and around the surrounding countryside. A contest was concluded recently for the best Christmas film, six members from a group in Nelson acting as judges. *The Pig We Didn't Get*, by Mr. Barton, was the winning film.

Kids and your camera

[Continued from page 251]

cellent screen entertainment for both children and adults.

While this story may be filmed out of doors if preferred, shooting indoors will result in more natural sets and more effective properties. Let the camera record little Betsy's struggle to don mama's finery, from high heels to fancy hat. Then put her up to mama's dressing table—and from there on the action will take care of itself. Meanwhile, Butch can stroll in, decked out in daddy's duds, and put on the typical masculine "aren't-you-ready-to-go-yet?" act. (This entire sequence calls for lots of closeup shots.)

A different line of action finds Betsy in a big apron, pretending to cook. Don't forget to apply a smudge of flour to her cheek. And it's just as well if whatever she's cooking fails to turn out. Enter Butch, tired out from the day's work, who hastens to comfort the little cook.

Then both may retire to the living room—where Betsy brings Butch's (daddy's) slippers and pipe. You will be able to insert other cute capers from things you've seen them enact in the past. And the more typical of their own play you make it, the better the action will come out. They might decide to turn on the radio and dance like adults, or carry on any other bit of action you (or they) may dream up. Other brothers and sisters, or neighbor children (and pets), will clamor for roles in this game of grown-up.

BEDTIME STORY

Few situations offer better movie material than the golden hour when children are being put to bed. The routine differs in every household—but you should keep your film typical of bedtime ritual at your house.

Most bedtime routines begin with the bath. And what could be cuter than your toddler scaling the sheer white wall of the bath tub, in the nude? Out of the tub and dried, there's the business of pajamas and slippers and robes. Then what? A last fling at the toys, a

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

pre-bedtime romp with Dad, or a game of hide and seek with the dog?

There'll be a bedtime story for the kids, no doubt. Let them gather around a big chair—leaning over the back, sitting on the arms, or sprawling on the story teller's lap. And choose a story that usually piques their interest and pulls a good response.

And what more appropriate climax than that moment when prayers are being said! If the evening routine has gradually slowed in pace as it should, the children will now be drowsy enough to portray a solemn mood. Let them (according to their custom) tumble in, or kneel by the bed. Then get the bowed heads, folded hands and moving lips in a closeup shot—and fade out!

FACL, 1950

[Continued from page 255]

strong Metro Movie Club, he also founded and helped to organize the Associated Amateur Cinema Clubs, an organization of the leading amateur movie clubs of the Midwest. He has been a local leader in the continual fight against arbitrary and unfair regulation of all phases of personal filming.

For three early, formative years, Dr. Smith was president of the Metro Movie Club and served several additional years as a member of its board of directors. He went on to found the Associated Amateur Cinema Clubs, was its president for five years and is still a member of its board of directors. He was chairman of the membership committee of the movie division of the Photographic Society of America during 1948-49. His membership in the Amateur Cinema League dates from 1936.

Golf was Dr. Smith's original hobby. He has played 587 different golf courses and is a member of the Hole-in-One Club. Today, however, he is particularly proud of his four lens turret Cine Special, with which he takes travel, trick and medical pictures. His trick film, *The Invisible Builder*, has won honors and has been shown at many public screenings.

Born in Pocahontas, Va., Dr. Smith received his general education in the schools of that state and in New Jersey. In 1913 he moved to Chicago, where he graduated from Loyola Uni-

FOR MOVIES ONLY

IN *The Reader Writes* column of this issue of **MOVIE MAKERS** we have reproduced a number of representative comments from readers, made in response to one of the queries included in our May reader survey questionnaire. That query was: *Would you be interested in a slide department in MOVIE MAKERS?*

The responses to this question have been interesting, not to say amazing. Percentagewise, at the moment of writing, the votes are 30 percent for such a column, 70 percent against it. But these figures tell far from the whole story. Much more revealing is the uniform violence of feeling with which the "No's" have registered their responses. "NO!! Absolutely not!" is a typical example of the concise, un-

elaborated and, in this case, unexpurgated reply.

Other contra commentators have added footnotes which ring with outraged decibels or warn with a quiet restraint. Of the latter, the following is an accurate example: "I would prefer to see **MOVIE MAKERS** remain a movie magazine. Information concerning still or slide work is available in other publications for those who want it."

When this and other queries on color slides were included in the questionnaire it was done for an express purpose—to elicit reader response. We believe that by now we have received a true cross section of that response. **MOVIE MAKERS** will remain as is—for movies only.

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sale owner and publisher of **MOVIE MAKERS**, is an international organization of filmmakers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

versity Medical School; he has practiced medicine and surgery in the Windy City continuously since that time. He is on the staffs of several hospitals and a member of various medical societies. During World War I, he was a first lieutenant in the medical division of the United States Army.

LEONARD W. TREGILLUS, FACI

A leader among the handful of movie makers who are continually attempting to expand the frontiers of the motion picture medium, Leonard Tregillus has produced a succession of experimental films that are both exciting in visual appeal and stimulating in intellectual content. With such films as *No Credit* and *Proem*, he has shown the provocative possibilities of combining contemporary art theory and cinematic technique.

Mr. Tregillus began his movie making routinely enough with football and homecoming films in 1937 and 1938, during his high school days. Over the next few years he produced various short films in connection with campus life at Antioch College, where he worked on *Campus Frontiers*, an ACL Ten Best award winner in 1941. The film has since been distributed by O.W.I. in 29 different foreign-language versions.

In 1948, in collaboration with Ralph W. Luce, he produced his first revolutionary effort, *No Credit*, a short, animated abstract film that took Honorable Mention among the Ten Best Amateur Films of that year and first

prize for animation at the 1949 Cannes International Amateur Film Festival. The pair's second animated clay film, *Proem*, was produced in 1949 and it, too, was awarded an Honorable Mention award in the Ten Best contest. Both productions would have merited far higher awards but were disqualified from such honors by the technical fact that they had been exhibited commercially.

Born in Toronto, Mr. Tregillus moved to Illinois in 1929. In 1944, he graduated from Antioch College and expects to receive his Ph.D. in chemistry this year from the University of California at Berkeley. In 1944 and 1945 he was occupied with phases of the Manhattan Project, following this up with work at the U. S. Naval Ordnance Test Station, Inyokern, Calif. He is at present a chemist with the University of California Radiation Laboratory, under the Atomic Energy Commission. He is married and reports that offspring are expected.

ABRAM I. WILLINSKY, M.D., FACI

With an interest in photography that extends back to 1895, Dr. A. I. Willinsky started his motion picture work in 1927 and first joined the Amateur Cinema League in 1929. An outstanding exponent of the benefits to be derived from marrying hobby to career, he has employed his camera with distinguished success on such subjects as *Cystometry in 1940* and has delivered illustrated lectures before large and en-

thusiastic medical audiences in both South America and Europe. Since the advent of Kodachrome, he has been an enthusiastic maker of travelogs which have been shown publicly more than 250 times in twelve years. All proceeds from these screenings, about \$30,000, were contributed by him to charity.

Dr. Willinsky's deep interest in amateur movie making is well attested by the twenty-seat cellar theatre that is part of his home. He is a member of the Toronto Movie Club and the Toronto Amateur Cinema League and shoots his footage with a Bell & Howell Filmo 70-DA, which he purchased in 1929. In 1945, he won Honorable Mention from the ACL among the Ten Best Amateur Films of that year.

In 1941, Dr. Willinsky was asked by the Royal Canadian Institute of Canada to give a lecture on *The Fundamental Principles of Amateur Movie Making*. His address was the first scientific lecture given by a practicing surgeon in the one hundred years of the Institute's life.

Born in Omaha, Neb., Dr. Willinsky was Urologist-in-Chief and Director of Venereal Diseases of Toronto Western Hospital from 1916 to 1939. He is now consulting surgeon for Toronto Western Hospital and Mount Sinai Hospital, both in Toronto. He is a member of many medical societies and numbers among his degrees B.A., M.B., L.M. (Rot.), F.A.C.S., F.R.C.S. (Can.) and F.I.C.S. He is married and has three children.

NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York 17, N. Y.

July 1950

TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia ($\frac{1}{2}$ " in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal.* But you'll have to see this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—\$1.00 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its $2\frac{1}{4}$ " by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at \$.25 each or 5 for \$1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

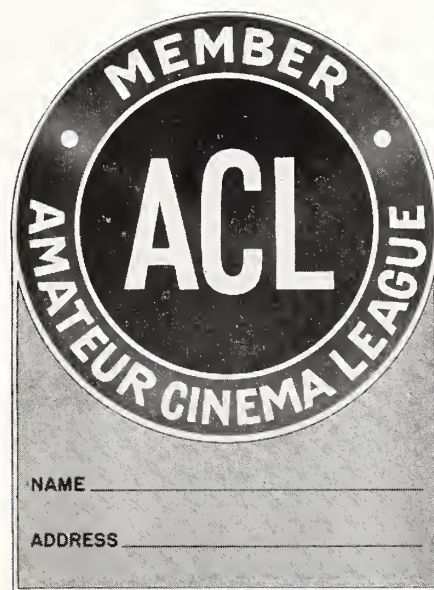
JAMES W. MOORE
Managing Director

* P.S. ACL members of one through four years standing are entitled to wear the silver-plated pin. ACL members of five years standing (or more) are privileged to wear the gold-plated pin. . . . We'll send the right one!



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

AMATEUR CINEMA LEAGUE, Inc. 7-50
420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

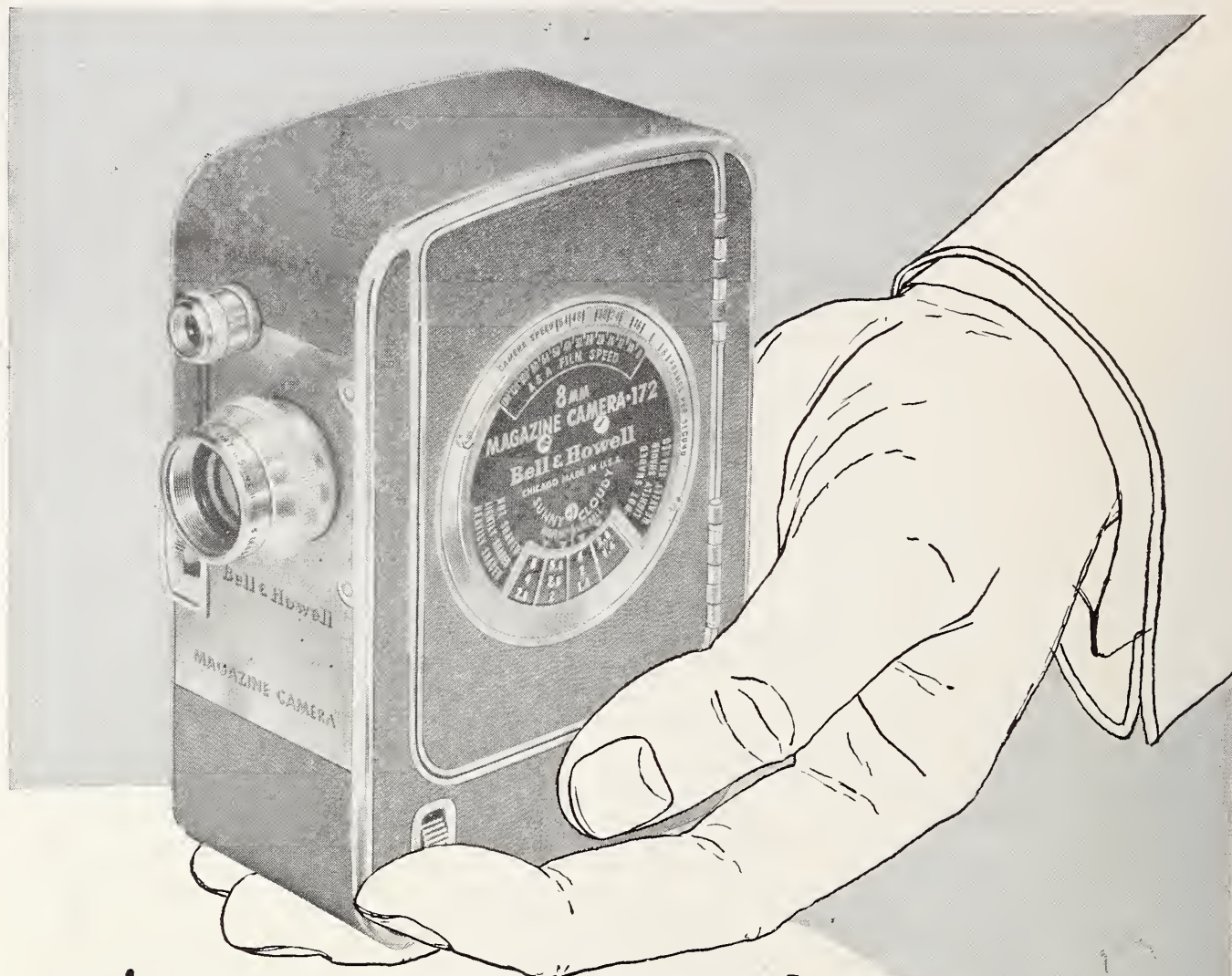
PINS ☐ screw-back lapel type at \$1.00
☐ pin-back safety clasp type each

DECALS at \$.25 each or 5 for \$1.00

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____



it's here... a great **NEW 8!**

Convenient magazine-loading, no threading, no bother



exclusive

Bell & Howell positive viewfinder, you see exactly what you get



five accurately

set camera speeds, including true slow-motion



simple, accurate film footage

indicator



easy-to-read built-in exposure guide



precision-built like all

the other fine Bell & Howell cameras



fine Filmocoted f/2.5 lens for

needle sharp, professional quality pictures



low cost operation with 8mm film.

And it's guaranteed for life! During life of the camera, any defect in workmanship or materials will be remedied free (except transportation).

You buy for a lifetime when you buy

Bell & Howell

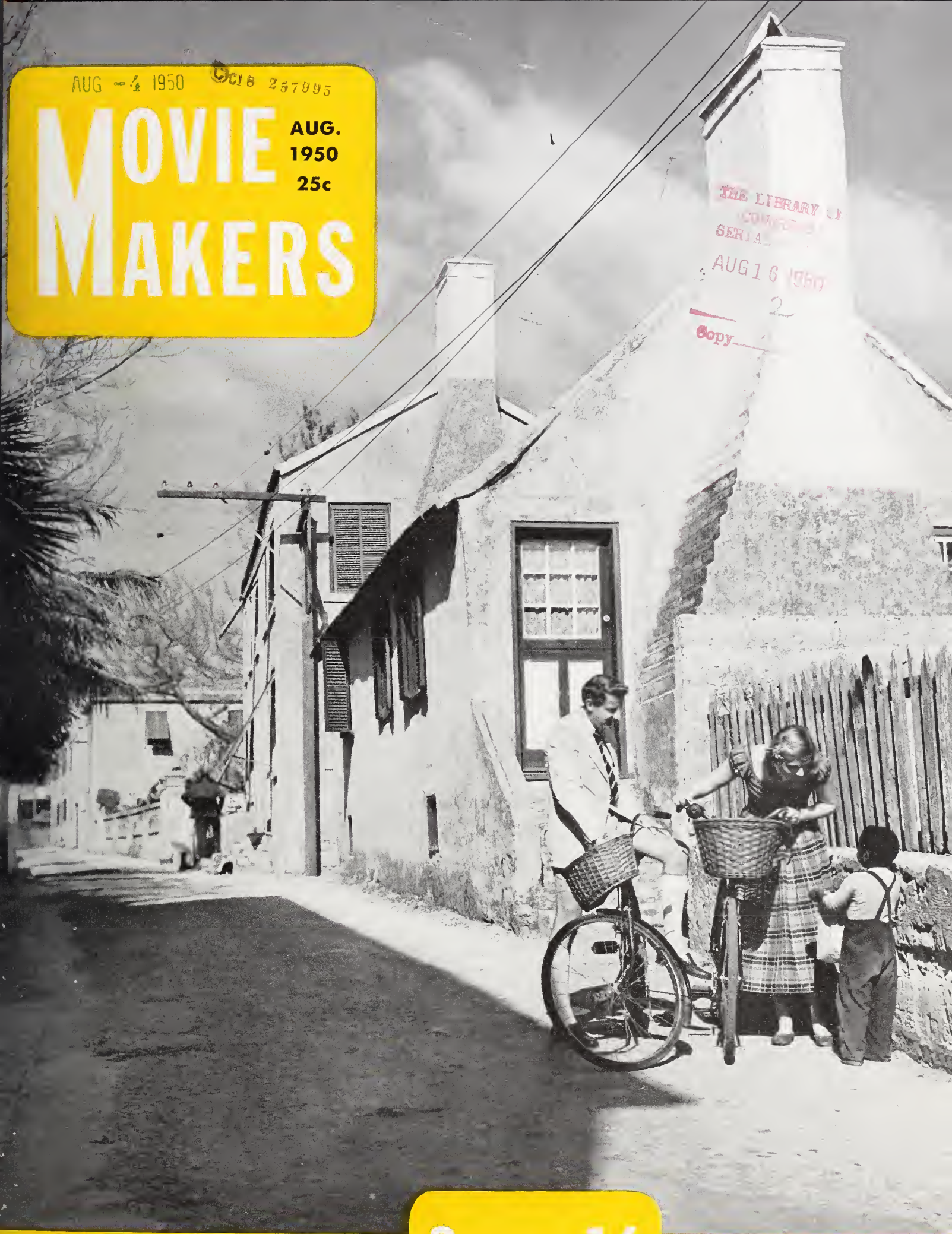
Chicago 45

AUG 4 1950 C18 257995

MOVIE MAKERS

AUG.
1950
25c

THE LIBRARY OF
CONGRESS
SERIALS
AUG 16 1950
2
Copy



THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

EXPOSING COLOR FILM • A TITLE RACK • BUILD A FRAME COUNTER

YOU CAN WIN



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

Since 1937, THE MAXIM MEMORIAL AWARD has been the most treasured trophy in the amateur film world. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. Last year, an 8mm. filmer with only three years of filming experience, an amateur who had never before competed in any contest, won the Maxim Award. This year, it may be *your* film.

ALL MOVIE MAKERS honored in the Ten Best competition will win a handsome ACL Award leader in full color in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 16, 1950. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below via 1st class mail for each film that you submit.

I, _____, (name) certify that

I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1950 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is \$_____ for return via _____.

☐ Please return via Express Collect.

Name of Film _____

Camera used _____ Date _____

Signature _____

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1950 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1950.

Prizes of any sort won in earlier amateur film contests shall **not** be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can

be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1950; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 16, 1950, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

NOW BE AMONG THE FIRST TO OWN
CASTLE FILMS 8 mm
 16 mm

CRISIS IN KOREA

SEE on your own screen the momentous events leading to the gravest decision America ever made . . . the bold acceptance of a challenge!

SEE General Douglas MacArthur at the fighting front — airborne reinforcements rushed to battle in war-torn Southern Korea — U. S. Bombers and Jets in action — American Soldiers under fire as Communist North Korean forces sweep all before them!

SEE exciting and authentic films made by daring cameramen recording scenes of events that may be sparks to ignite the world in another global war!

**ORDER YOUR COPY OF THIS HISTORIC CASTLE FILM NOW!
 BE AMONG THE FIRST TO OWN AND SHOW IT!**

ORDER FROM YOUR PHOTO DEALER

AVAILABLE IN THESE FIVE SIZES AT THESE LOW PRICES!

16 mm — Headline, \$2.75; Complete, \$8.75; Sound, \$17.50

8 mm — Headline, \$1.75; Complete, \$5.50

CASTLE FILMS
 PRODUCED BY UNITED WORLD FILMS INC.

1445 PARK AVE.
NEW YORK 29

542 S. DEARBORN ST.
CHICAGO 5

7356 MILROSE AVE.
HOLLYWOOD 46

FREE!
 To all projector
 owners.
 Send coupon
TODAY!

COPYRIGHT 1950

Castle Films, Produced by United World Films, Inc.
 1445 Park Avenue, New York 29, N. Y.

Send CASTLE FILMS' NEW, EXCITING 1950 FALL HOME MOVIE CATALOGUE. Profusely illustrated, describing wide variety of professionally produced home movies for every occasion, many never before available.

Name.....

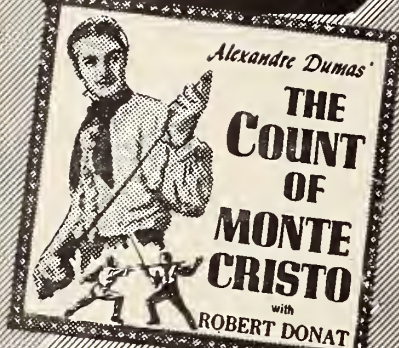
Street.....

City & State.....

M-8

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making **10** in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"

Madeleine Carroll Brian Aherne
Laraine Day Louis Hayward

PLUS

ALEXANDRE DUMAS'
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Danley, Miriam Hopkins

KIT CARSON
Jan Hall, Lynn Bari, Dana Andrews

THE CORSCAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Maore, Peggy Ryan

JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

August
1950

The reader writes	286
Closeups	What filmers are doing 289
A darkroom dinky	Lewis C. Cook, ACL 291
Thrice happy isles	Don Charbonneau, ACL 292
Creative camera movement	Ray Long 294
Planning makes perfect	James M. Frost 295
The right aperture	James W. Moore, ACL 296
Teton peaks and pictures	Georgia Engelhard 298
Building a frame counter	Timothy M. Lawler, jr., ACL 302
Catalina calling	Felix Zelenka 304
The clinic	Aids for your filming 305
News of the industry	Reports on products 306
Late releases	New 8mm. and 16mm. films 309
Attack by allegation	310
New ACL members	313
Clubs	People, plans and programs 314
Book reviews	317
Where we stand	Editorial 318

Cover photograph courtesy Bermuda News Bureau

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 8. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Every picture



is a *living* picture
when it's in *movies*!

*Revere low prices make it easy
to own quality ciné equipment*

Only movies capture the action that makes pictures live—the skill that tames a bronco or lands a fighting fish . . . the play that wins a sports contest. That's why you feel you're actually re-living each thrilling moment when you show it in movies.

There's no trick to taking movies when you use a Revere camera. If you can take snapshots you can easily take movies you'll be proud to show.

There is a Revere camera for you, whether you're a beginner or an expert. And at Revere's low prices, there's one that's sure to fit your budget; too. Compare Revere and you'll know why it's called the value leader!

REVERE CAMERA COMPANY • CHICAGO 16



Revere "55" 8MM CAMERA

with sensational
"IRIS-SCENE"

blends scenes in the
Hollywood manner!

Embodies many new features found in no other camera! Amazing Iris-Scene automatically blends scenes smoothly with a one hand operation—no tripod or skill needed! "Drop-In" loading provides the economy of spool film with magazine load ease. New powerful motor runs 10 feet of film per winding—over twice that of ordinary spool cameras. Click stops assure accurate exposure setting. F2.8 recessed lens . . . self-setting footage meter . . . built-in exposure guide.

Including tax, only \$55.00



MODEL "55" WITH SWING-AWAY CASE

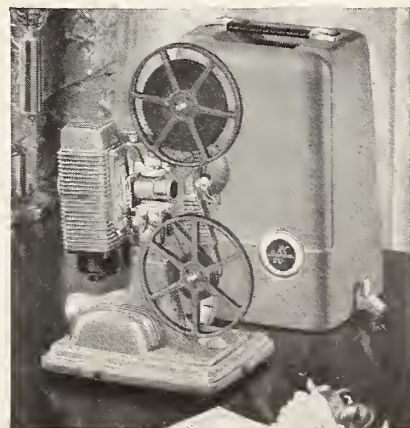
Extremely attractive carrying-case in rich, gleaming plastic. Always ready for instant action. Hinged sides open a full 180 degrees to form a steadying "chest tripod" for the mounted camera. Convenient plastic carrying strap. Cam- \$58.95
era and case, complete

NEW DELUXE

Revere "85"

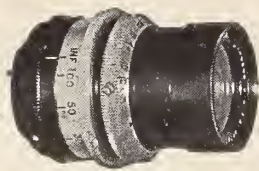
8mm PROJECTOR

Thrifty mate to Revere "55" eight! New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. \$99.50
Only



Revere

CINE EQUIPMENT



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.

MM-8

JUST OUT! THE CATALOG
YOU'VE BEEN WAITING FOR!
IT'S TERRIFIC! Packed with bargains and valuable premium offers.
Today's most popular 8-16mm (silent and sound) film Subjects, attractively priced, nationally advertised Cameras, Accessories, Radios, T-V Sets, Appliances, Toys, Optical & Sporting Goods, etc., and a real money-saving film exchange service. Send 25c (credited on first order) for your copy today.
NATIONAL FILM SUPPLY
Broadway Sta. "E", Dept. 78, Toledo 9, O.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

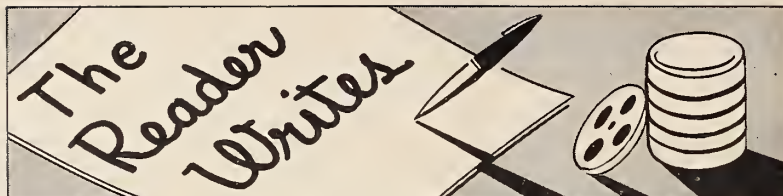


Safeguard your Film. Ship in FIBERBILT CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**

40 WEST 17th ST.
NEW YORK CITY



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

WHAT PUBLICATIONS?

GENTLEMEN: My principal reaction to your July editorial (*For Movies Only*) is to ask what are the publications that are doing such a good job of covering slides.

I have bought everything I could find, but have found only such magazines as *Popular Photography* which covers this field very lightly. You would do some of us a favor by publishing a list of those magazines which cover the slide field so thoroughly.

DOUGLAS A. JOHNSTON, ACL
Newington, Conn.

We have just checked all of the leading still camera magazines, and our findings concur exactly with those of member Johnston. Perhaps one of the many readers who made this claim can supply the desired data.

WHERE DID THEY START?

DEAR SIR: The fellow members who are so vehemently opposed to slide material in MOVIE MAKERS are either very young or very forgetful.

Where did most of the present movie enthusiasts start their picture taking? Among the group I am familiar with, every one began with the "little ol' 35mm. camera," just as I did. Also everyone of those with whom I have

Giancolombo



MADELINE M. LEMPERLE, ACL, of Rensselaer, N. Y., receives statuette of Madonna Duoma from Cine Club ICAL Milano, ACL. L. to r. are Dr. Ulrico Hoepli, Marco Mosca, Cav. Marino Bevilacqua, Count F. E. Odorici, Comm. Dr. Celestino Frigerio. A. de Francesco, ACL, made presentation.

spoken still uses his still camera with much pleasure. The only sensible conclusion which seems possible is to devote some space to this very important adjunct of movie making.

MARVIN WEINBERG, ACL
Baltimore, Md.

AN OCCASIONAL ARTICLE

DEAR MR. MOORE: While I am pleased that MOVIE MAKERS will continue "for movies only," an occasional article on how slides could supplement movies would help those of your readers who take both.

EMMA L. SEELY, ACL
Cleveland, Ohio

One such article—and widely popular too—was *Slide Title Techniques*, in the March, 1949, MOVIE MAKERS. We have definite plans for other such complementary material in the future.

WARM ITALIAN WELCOME

DEAR MR. MOORE: In the April issue of MOVIE MAKERS there appeared a letter from Achille de Francesco, ACL, of Milan, Italy, saying he would be glad to welcome any member of ACL who was making the Holy Year pilgrimage. Knowing I would be in Milan overnight, I dropped him a note so stating.

When our pilgrimage arrived at Milan, Mr. de Francesco met me at the station and said that a special meeting of their club, ICAL, had been arranged for that evening to greet me. At this gathering a wonderful surprise was in store for me. I was presented

by the membership of ICAL with a beautiful statuette of the Madonna Duoma, a replica of the Madonna adorning the famous Milan Cathedral.

Needless to say I was overwhelmed at such a sincere display of friendship and such a heart-warming welcome. It made me realize how very near we of the ACL in America are to our fellow members in Italy.

MADELINE M. LEMPERLE, ACL
Rensselaer, N. Y.

COPY FOR KODAK?

DEAR READER WRITES: The Research Library, Eastman Kodak Company, Kodak Park Works, Rochester 4, N. Y., is looking for a copy of the February, 1948, issue of MOVIE MAKERS. We hope to keep our file complete on this journal and have been unsuccessful in locating this issue elsewhere.

If any reader can supply this, will you please send a note to the librarian.

ELSIE L. GARVIN
Librarian

Reference Library
Eastman Kodak Company
Rochester 4, N. Y.

How about it, readers? We are cleaned out of this issue at ACL headquarters.

VERY PLEASED

DEAR ACL: I have received the complimentary membership pin which you sent me, and I will hasten to add that I was very pleased to know that the League hadn't forgotten my simple suggestion concerning the creation of an ACL pin. I shall wear it on all my filming travels and look forward to meeting other ACL members in this way.

PHILIP LALONDE, ACL
Toronto, Canada

DECAL FOR IDENTIFICATION

GENTLEMEN: I have read Mr. Harley's suggestion about carrying a card in one's camera case on which are printed your name and address, which in turn are pictured briefly on each roll of film for identification.

Why not use the new ACL decals for this purpose, one of which should be on your camera case? In other words, a very handy identification mark—and neat besides!

HELEN C. WELSH, ACL
Albany, N. Y.

BACKWINDING 8MM. MAGAZINES

DEAR MOVIE MAKERS: In your June issue, under *Questions and Answers*, the old problem is raised about backwinding 8mm. magazines to make double exposures and dissolves.

We have been trying to discourage this practice for some time now. The reason is that as the film feeds off the supply spool in an 8mm. magazine the remaining film on the spool may tend to "clock-spring." If the magazine is now reversed, the spool containing the

"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given 100% service without a single check during the first 30,000 feet which we shot."

Norman Alley
National Television Newsreels
Hollywood, California

"Did the first tests making some publicity films with Cine-Voice and the results are marvelous."

E. Van Calck
Berchem-Anvers Belgium

"We have been using Auricon equipment for the past year by renting. We are now in the market to purchase equipment, and we prefer Auricon."

Don Cooper Photography
Detroit, Michigan

AURICON?

"We have been using your Auricon-Pro Camera for the past few months and are delighted with the results. We find the Camera perfectly adapted to our needs and are especially happy with the quality of the sound."

Herb A. Lightman, Prod. Director
KOTV-Cameron Television Tulsa, Oklahoma

"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."

Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"Have had the pleasure of seeing the Auricon...it's sensational."

John R. Davis
Duffy's Clovis, New Mexico

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."

J. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"The Auricon-Pro which we have been using on Television work has been giving excellent results."

George C. Coon, Mgr. Photo Dept.
Creative Advertising
Cincinnati, Ohio

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."

C. M. Hadden
Hadden Films Louisville, Kentucky

"I took home a Cine-Voice Camera and made a test film and was very pleased with the results. The sound track was excellent and the picture was very steady."

M. Winn
Central Camera Co. Chicago, Ill.

"Auricon Cine-Voice Camera is sensational...found far above average, extremely simple to operate, completely portable...should be in every home having a sound projector."

H. E. Hanson
Harold's Photography
Sioux Falls, S. Dakota

"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."

A. M. Pate, Jr., Vice President
Panther Oil and Grease Mfg. Co.
Fort Worth, Texas

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."

R. Duhem
Duhem Motion Picture Mfg. Co.
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."

John Gaber
WAFM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."

Lester E. Bernd
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."

Rudolph Pfeiffer, Sales Director
Kin-O-Lux New York City

"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."

Don J. Pottratz
WTCN-TV
Minneapolis - St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."

James Alopondis
Hellenic American Pictures Co.
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phono Turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."

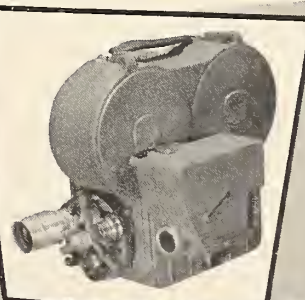
Mrs. Lillian Gray
Chicago, Illinois

"The Department of Agriculture has tested the Auricon and it is recommended for use."

Wm. H. Campbell, Chief Audio-Visual Aids
Veterans Administration Hospital
Topeka, Kansas

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."

Holly Smith
Carolina's Photo Center
Charlotte, North Carolina



Write for YOUR free AURICON Equipment Catalog

RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

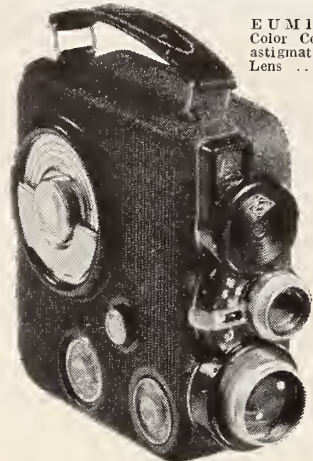
BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Precision Engineered Movie Camera by
Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with
Automatic Built-in Exposure Regulator!
The Camera That Thinks for You!



EUMIG 88, With
Color Corrected, An-
astigmat f1.9 Coated
Lens\$139.50

← ELECTRIC
BRAIN

← ELECTRIC
EYE

Popular in Europe for Years!
Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer
or Write Dept. 218 for Free Booklet "E"

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.
50 West 29th Street New York 1, N. Y.

8MM-16MM
KODACHROME
BLACK & WHITE

MOVIE DUPLICATES
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

FREE!

The colorful new ACL pin, or five
handsome ACL decals, are yours
FREE if you renew your League mem-
bership this month.
Do it today, before your vacation
begins!

END
THE OLDEST NAME IN 16mm EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

**8mm ARCO 16mm
MOVIE FILM**
Save By Mail Order!
Buy 6 Rolls—Pay For 5!
FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32
8mm—25 ft. Double 8.....\$1.80
16mm—100 ft. 4.80
16mm—Magazine—50 ft. 2.95
24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c.
16mm 100 ft.—50c; 16mm 50 ft.—60c.
B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.
ARCO MOVIE FILMS, INC.
Dept. 308, 8616 Fourth Ave., Brooklyn 9, N. Y.

clock-sprung film becomes the takeup spool. But before it can take up the film being fed it by the camera, it must first take up or reduce the clock-spring footage. While this is happening, the film coming through the magazine gate has no place to go and just piles up inside in pleated folds. When the magazine is reversed, the same thing might happen again in the opposite direction.

While it is possible that a dissolve might be made satisfactorily if it is positioned near the beginning or end of the reel and if not more than a foot or so of film is involved, it is a practice which we cannot recommend.

HARRIS B. TUTTLE, ACL
Sales Service Division
Eastman Kodak Company
Rochester 4, N. Y.

Our sincere thanks to Kodak technician Tuttle for this illuminating analysis of what happens in the 8mm. film magazine. Let those who wish to backwind be warned.

THANKS FROM LIVERPOOL

DEAR MR. MOORE: I am writing at the direction of Chief Alderman Ernest Shennan to thank you for the four copies of the June issue of MOVIE MAKERS.

We were all very pleased to see the article on the City of Liverpool, a contribution by Mr. G. H. Hesketh who is on the staff of the City Corporation.

JOHN AINSWORTH
Treasurer

City of Liverpool
England.

FRIEND FOUND

DEAR MOVIE MAKERS: I would be most grateful if you would forward the enclosed letter to the author of *Welcome to Liverpool*. Geoffrey Hesketh was a schoolboy chum of mine, but I had lost track of him since the war.

THOMAS H. ELWELL, ACL
New York City

Questions
AND
Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

FILM STORAGE

DEAR Q. & A.: I have read with interest many articles, such as the recent one by Al Schmidt, ACL, describing home theatres built in spare rooms or basements. I have been considering such a setup for some time, but I understand that cellars are not recommended for storing film.

My cellar is not damp, and if I build a projection room and insulate the walls of the room from the walls of the cellar with fibre glass and keep all film in cans, should I have any trouble with film deterioration?

HAROLD F. BENSON, ACL
West Warwick, R. I.

This sounds like a good setup. The recommended optimum storage conditions for processed film are a temperature of less than 70° F. and a relative humidity of 50 percent.

AMATEUR STANDING

DEAR ACL: I am at work on a new film which I hope to enter in this year's Ten Best contest, but now the following question arises.

I intend to add narration and music to the film with a sound-on-film track. If I have a professional sound recording studio make this track for me, would this bar the film from competition in the contest?

ALBERT E. SIGAL, ACL
Menlo Park, Calif.

Certainly not. Neither a professionally recorded sound track nor commercially made titles affect the amateur standing of films entered in the Ten Best competition.

**THE
SWAP
SHOP**

In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

FROM BRAZIL

DEAR FRIENDS: I should like to exchange letters or even films for our mutual interest with other 16mm. amateur filers in the North American continent. Please write by airmail.

ARMANDO CAVALCANTI, ACL
Rua Buenos Aires No. 100
4th Andar—Sala No. 51
Rio de Janeiro, Brasil, S. A.

HAWAII FOR AUSTRALIA

DEAR SWAP SHOP: Is there an ACL member or reader in the Hawaiian Islands who would care to shoot me 100 feet of 16mm. Kodachrome on general scenes such as Waikiki Beach, the flowers, native life, etc.?

I could either mail you the raw film or will gladly exchange equal footage on subjects in Australia. Drop me an air letter if you're interested.

RAY LAWSON, ACL
85 Queen Street
Warragul, Vict.
Australia

Closeups—What filmers are doing

FROM Venezuela to Vermont, to New York City is the triple-play routine this summer of A. Garcia Arocha, ACL, who commutes by plane as casually as you or I might grab the 5:19 to Larchmont or, say, River Forest. In between visits with his wife and daughters (who are summering in Vermont), Sr. Arocha pops into ACL headquarters to catch his breath and run off his latest travel and family footage. Last visit here he even managed a rendezvous with his brother—who happened to drop in himself from Venezuela.

DISPLACED Persons: Fred Evans, FACL, of Hollywood, was seen this summer filming in Boston . . . Oscar Horovitz, ACL, of Boston, was seen filming in Hollywood . . . George Merz, ACL, who winters at Hollywood (Florida), is summering in the Midwest . . . Joseph F. Hollywood, FACL, of Forest Hills—well, you get the general idea!

It was a brief news note, tucked away toward the bottom of the theatrical page, but the name caught our eye immediately.

"David Bradley," it said, "the Northwestern University student whose production of Shakespeare's *Julius Caesar* has been drawing attention in a Midwest tour, has been signed by Dore Schary, of course, to a student director's contract at M-G-M."

This doesn't surprise us. It was in the cards from the first time Bradley laid his schoolboy hands on a movie camera in 1935. From that day onward there have streamed from his vivid and vital imagination such incredible amateur productions as *Treasure Island*, *The Christmas Carol*, *Emperor Jones*,

Alma Heffernan



LEO J. HEFFERNAN, FACL, of New York City, films Niagara's Cave of the Winds with his camera protected in a watertight cigar box.

Oliver Twist, *Peer Gynt*, *Macbeth* and (last year) *Julius Caesar*. Sooner or later, somebody with vision was bound to spot Bradley as a later-day—and perhaps greater-day—Orson Welles. Dore Schary, of course, is almost the ideal man for the job.

We're pleased and proud that recognition has come at last to David Bradley. We're a little bit tickled too that he has been tops in our book here for nearly a decade. *Peer Gynt* took a Ten Best award in 1941, *Macbeth* was featured in MOVIE MAKERS for April, 1947, while *Julius Caesar* was covered as late as March of this year. . . . Better keep the name in mind when you go to the movies in the years ahead. That guy, you can say, was once an amateur, like me.

WILLIAM H. ASHCROFT, ACL, of Auburn, Maine, who is interested in photo-play production, would like to hear from others in the area who are interested in the formation of an amateur movie group in Auburn. Persons living in or near Auburn should write him at P. O. Box 99, Auburn, Maine.

LIEUT. (jg) Jack Neiman, jr., ACL, sent us a uniquely appropriate announcement of the birth of John Wm. Neiman, whose "world premier showing occurred at 10:43 a.m., 31 May 1950, at the Naval Air Station Family Hospital, San Diego." The credit titles informed us: "Produced in 8mm. size (5 lb. 7-¾ oz.) by Bette Neiman; directed by Jack Neiman, jr.; assistant director, Meda-Kay Neiman." A sterling attraction, we have no doubt, and send herewith our heartiest.

ACROSS the Threshold: We had recently the distinct pleasure of meeting A. L. Peysack, ACL, noted Palestinian artist, who is here to raise funds for film work in Israel. He showed us some films he had shot of his country's first Independence Day parade at the close of the war two years ago, which he stated are the only full color ones in existence. The films will be made available to Zionist and other groups in the United States for screenings. . . . Col. Gilbert E. Ackerman, ACL, of the United States Army, recently on duty with the occupation forces in Germany, is now retired and plans to pass his time at home in Dallas, mastering his Cine Special.

PEOPLE and Pictures: Richard Van Laven, ACL, of Brooklyn, wrote us recently of his plans for an 8mm. production to be shot at Sprout Lake Camp, a summer haven for cardiac children. The film will be produced in cooperation with The Associated Cardiac League, Inc., of New York City.



When there's a birthday in the family—or any other occasion—light up and shoot! It's so easy . . . with the new Medium Beam G-E Reflector Photofloods.

General Electric really planned them for movie work. They put more usable light on subjects, use less current, and permit up to 4 lamps on one home circuit. Tops for color. And to follow action, just put the new PH-375 in camera bracket lights. (Ask your photo dealer about handy complete package—lamps and light bracket).

Get the New
MEDIUM BEAM



G-E
REFLECTOR
PHOTOFLOODS

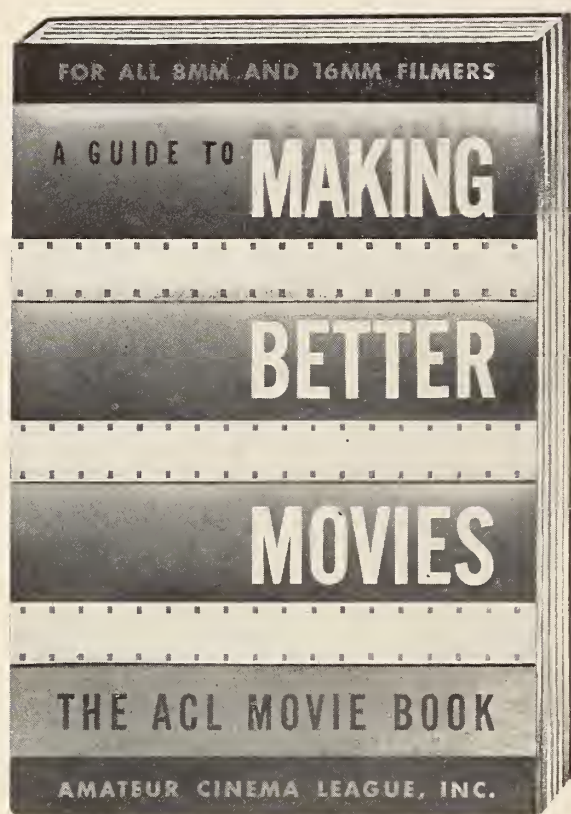
PH-375

Remember . . . G-E Lamps
for every photographic purpose



**GENERAL
ELECTRIC**

EVERYTHING YOU NEED TO MAKE BETTER FILMS



HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

For full details, see inside back cover and page 317 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

8-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)



TWO ENDS, two dowels, comprise this compact rack for developing titles or test strips. The offset placement of dowels in end boards aids total immersion of film in developing solution.

FASHIONED easily out of wood, the rack should be thoroughly sandpapered for safe film use. Dimensions depend on tray size.



A DARKROOM DINKY

Photographs by LEWIS C. COOK, ACL

BACK in November of last year I had the pleasure of outlining and illustrating in this journal the construction of an all-purpose developing drum.

It was a big fella we described on that occasion—17 inches wide, 17½ inches in diameter and electric motor driven. Designed for use with 16 by 20 inch solution trays, the drum had a capacity of well over 100 feet of 16mm. film.

Now, that's fine and dandy when you have that much footage to develop. But there are many occasions when you don't. Maybe you've run some test strips on a new lens, or shot one or two titles you decided your last film must have. For *that* amount of processing you'll feel pretty foolish setting up this full-size equipment. And besides, it's a waste of good developer to fill up a big tray. What you need then is a "darkroom dinky."

And, complete on this page, here it is—so simple in

For titles or test strips, this
simple rack will do the trick

design that even your six year old son could build it with dime-store tools.

Since gadget guys seem to like dimensions, I'll give you the ones I used. But follow them as a guide only. The important thing is to build your developing rack so that it fits the tray in which you'll use it. A standard 8 by 10 inch darkroom tray is a good selection, since it requires only a quart of developer (or acid fixing bath) to fill it up. But if you haven't got a set, borrow one of Mom's glass baking dishes—or even snitch for an hour or two the glass defrosting tray from the refrigerator.

But to get back to the rack. You make it of wood, naturally, and the softer it is (like soft pine) the easier it is to work. The end boards in the one I made are 8 inches long, 1¾ inches wide and ¾ of an inch in thickness. After rounding their ends, I drilled the four holes ⅝ of an inch in diameter—since this was the size of the dowels. The length of these was 10½ inches, which was determined by the size of the tray (in my case, 10 by 12). These dowels were fixed in place with brads, and my darkroom dinky was complete.



DARKROOM DINKY in use has film wound on emulsion-side up for full contact with solutions. Tray is agitated during process.





SHOPPING CENTER of the Bermudas is Front Street, in Hamilton, the islands' capital. Cruise liners dock at the right.

THRICE HAPPY ISLES

DON CHARBONNEAU, ACL



TOM MOORE'S TAVERN, a favorite haunt of the Irish Bard, is above Leamington in Hamilton Parish. The "bikes" are rented.

EASTWARD of our Atlantic seaboard, beyond the Gulf Stream, lies the tiny archipelago of some hundred and fifty coral islets known collectively as Bermuda. The group of miniature islands is divided into nine communities known as parishes, the entire area of which is scarcely more than twenty square miles. But for color camera enthusiasts Bermuda is the consummation of all things wished for—clear atmosphere, luxuriant cloud formations and a profusion of colorful subject matter. Here, indeed, are the thrice happy isles!

THE MIDDLE PARISHES

Hamilton, capital of the colony and chief center of its business and social life, provides the visitor an ideal introduction to Bermuda. Situated on the south shore of Pembroke Parish, it looks out upon the blue waters of Hamilton Harbour across at Paget. You'll want some random shots as the steamer picks its way among the myriad small islands in Great Sound to dock at last at the quays of Front Street, Hamilton's bustling thoroughfare. Once installed at one of the many fine hotels or guest houses of the town, you will be ready for a camera jaunt around the capital. You'll make it on foot, naturally.

Starting at the western end of Front Street, Heyl's Corner, proceed east along the waterfront to capture the flavor of this busy but unique seaport. The looming hulls of the great liners at the docks dwarf the small Bermudian build-

ST. PETER'S CHURCH, oldest in Bermuda, is found in venerable and storied St. George. Couple coming down steps give action. Below, Queen of Bermuda enters Hamilton Harbor.



**Blessed with bright skies, colorful settings
and leisured activity, Bermuda has
everything for the camera-wise visitor**

ings and make the quaint little red train of the Bermuda Railway seem even more toy-like than usual.

Not far off Front Street are the colony's main governmental buildings, as well as other places of historical or scenic interest. You will want to include in your film record Sessions House (on Church Street between Parliament and Court Streets), the Commons of the second oldest (1620) parliament in the empire. The Italian façade which masks the original two-story Bermudian structure dates from 1817. The Cenotaph before it, Bermuda's war memorial, is a smaller replica of the famous one in London. Its cornerstone was laid in 1920 by the Prince of Wales, now Duke of Windsor.

Opposite Sessions House is Hamilton's Methodist Church, to the left the old Hamilton Gaol, while half a block west is the Anglican Cathedral with the Bishop's Lodge nearby. The Cathedral is considered the most imposing building in Bermuda.

[Continued on page 310]



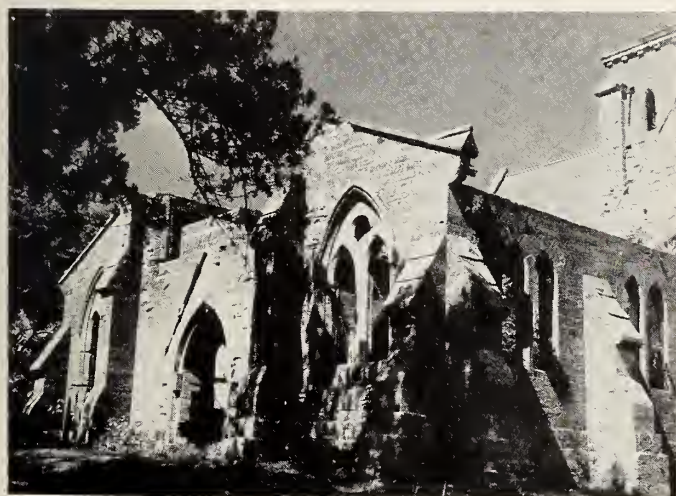
A FISHING PARTY shoves off for a day's sport from Flatts, pleasingly framed. Frascatti Hotel is now fishermen's club.



THREE'S A CROWD at many of Bermuda's coral-tinted bathing coves. The gregarious meet at Elbow Beach, on south shore.



MINIATURE MOTORS now roll (at 20 miles per) along Bermuda's roadways, but the bicycle is still tops in transport.



LIKE A RUINED ABBEY out of Olde England is the famous unfinished church at St. George, the first Bermudian capital.



YEAR 'ROUND GOLF beckons sportsmen to the islands, which boast four fine courses. Scene above is at Riddell's Bay.

CREATIVE CAMERA MOVEMENT

How careful planning and adroit camera placement
will create the effect of a lens in motion

RAY LONG

ON THE screen the hero stalked down a long hall, climbed a flight of stairs, paused to look at some plaster peeling from the wall, and finally knocked sharply on a door. Right behind him throughout this action was the camera.

You've seen variants of this moving camera stuff in many of the better Hollywood films. You saw it brilliantly executed, remember, in *Citizen Kane*, the Orson Welles epic. Recently, you've seen it raised to new heights in the latter-day productions of Alfred Hitchcock. And, as a movie maker, you sigh and say "Un-huh! Dollies and camera cranes . . . That stuff is not for me."

CAN CREATE EFFECT

Which is what I used to say, until I started work on a story film called *The Furnished Room*. We hadn't gone far on this before we bumped into an ever-present amateur problem: the room that is half as big as you want it to be. So I said to myself, "Well now, look! You can't move the camera around very much anyway. So why not leave the camera on the tripod, where it's good and solid, and try to figure out a way of shooting that will make it *look* as if the camera had been in motion."

A good general idea, I thought. But *how* to do it? And *when*? Then I came to a part in the story where three or four things happened which were closely tied together. At first, in the normal way, I planned to take a shot of each action, changing the position of the tripod between takes. But why take them one at a time? They all have a natural flow one to the other. That means they should look better if they're unified in one take—with seeming camera movement in between. That set me off, and after some experimentation I discovered four principles which served as a guide in planning that and other shots like it.

CLOSELY RELATED ACTION

Here's what I did. The setting of this sequence is a theatrical agent's office, into which walks a young man with a briefcase. With him in the room, the "moving camera" sequence starts with a closeup of the hero hunting in his briefcase for a publicity handbill. He finds it and hands it across the desk to one of the agents. The camera follows the action, and by the time it has finished panning, it has framed the agent in a near shot. The agent looks at the bill and then turns it sidewise for a better look as the camera pans to another closeup.

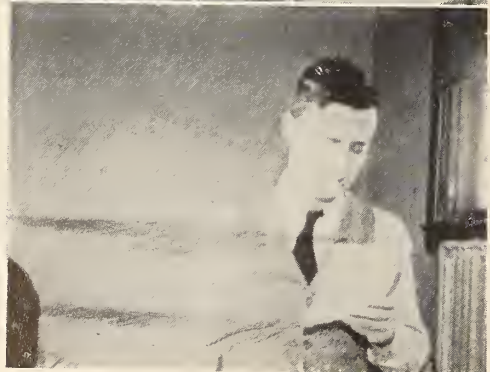
The agent doesn't think he knows the girl, but to make sure he leans back and signals his partner. The camera, following the motion of his hand, pans left and tilts upward to show the other man seated at his desk in the background. At this point the partner is in a long shot. He nods and comes forward, where the first agent gives him the handbill. The partner studies it and says he doesn't know the girl either. By this time the camera has tilted so that the partner is framed in a medium shot. At the same time, the hero has moved into the lower part of the frame, giving the audience a chance to catch his reaction to this news.

Now, in case that sequence (it was really a shot, since the entire take was unbroken) sounds like something from the dreams of an advanced amateur, let's take it apart and get a look at the four principles that make it tick. After that, it's a simple matter to build other, similar shots.

Here's how you go about it.

[Continued on page 317]

FILM FRAME ENLARGEMENTS at left picture the five key scenes described in author's "moving camera sequence." Actually, the camera was tripod-mounted in one spot, but panned or tilted to follow action. 15mm. lens at 5'-f/8 has depth 2' 3" to Inf.





COMPACT BUT COMPLETE is the equipment urged by author for travel filming. Major items include magazine camera with sunshade and filters, exposure meter, range finder, wide angle, 3x telephoto and standard lens.

FIRM YET FLUID is the filming position pictured at left, with both elbows braced on knees. The case hangs from right shoulder, meter on belt.

PLANNING MAKES PERFECT

JAMES M. FROST

YOU wouldn't hop off on that holiday tour without a road map, advance reservations and some idea of what you want to see. You know from experience that these advance plans mean much to the success and pleasure of the trip. Well, out here in the Pacific Northwest, I've done my share of touring. And I've found that the same kind of planning means perfection in your pictures.

THE EQUIPMENT NEEDED

This tourist yields to no one in liking to travel light. But, if you're primarily after pictures, there's a point in the streamline process beyond which comfort is gained only at the cost of competence. After some years of trial and error, here's what comprises my present kit:

THE CAMERA: Ideally, the traveler's camera should be easy loading, even under field conditions; sturdy, but not cumbersome; equipped with a turret head or other means of quick lens change; and should have camera speeds running from 8 to at least 32 frames per second. If, in your mind, this adds up to a magazine type camera (there are many makes available), I'm not one to argue the point.

CAMERA CASE: Traveling is likely to be a dusty business, even with today's fine highways, so there's no point in getting the proper camera without giving it proper care. A good camera case is half the battle. And by that I mean a case which will hold the works, not just a tailored box for the camera alone.

I like the medium large, leather carryalls, with a broad, strong strap that holds comfortably on the shoulder. A leather bag is light in weight, sturdy in its protection and can be kept in good condition with a minimum of care. If you like accessory pockets on the front side (but *not* on the back), so much the better. And mandatory for all case

openings are zippered closures to keep out unwanted dirt.

EXTRA LENSES: Let's begin with the ideal assortment. I doubt if you'll get any argument that these are your normal lens, a wide angle and a telephoto, preferably around 3x in power. If you haven't yet assembled the complete kit, my vote goes for adding the wide angle before the telephoto. I believe that in general travel shooting you'll find more instances where *it* will aid you than will the longer lens. For example, in filming broad scenic subjects, extensive architecture or in cramped city streets. Also, as was wisely pointed out in these pages only recently, the short focal length of the wide angle lens tends to minimize camera unsteadiness, if you insist on a hand-held camera.

FILTERS FOR COLOR

As for the filters, let's talk only in terms of color film. For extreme distance views or cold light conditions anywhere, you should carry a corrective filter. Formerly (and confusingly) called the Haze filter, this unit is now issued as the Skylight (Wratten 1-A) filter, which is the kind of cold light it corrects. Other than this, there is the polaroid filter for darkening blue skies without changing other colors, and, if you're carrying both outdoor and Type A film, a conversion filter for shooting the indoor stuff in daylight.

FILTER MOUNTS

If you are going to use filters (and you should when necessary), you will want some simple system of mounting them on *all* of your lenses. And this immediately brings up the point that they differ in diameter. So the thing to do is to buy your filters to fit the largest (the telephoto) lens. With suitable adapters and step-up rings, the same set can then be mounted on any of your other lenses. Incidentally, even when there is no need for a filter itself, leave the filter holder mounted in front of the lens. It will act as an added sunshade. [Continued on page 307]

Vacation picture prowess begins at home, says this western wanderer

THE RIGHT APERTURE

The what, why and how much of exposure correction, made clear with specially created illustrations and test figures

JAMES W. MOORE, ACL

IN THE February issue of MOVIE MAKERS, in an article entitled *Movies In Color: 3*, we presented a series of recommendations for using an exposure meter in determining correct exposure for color films.

These recommendations were based on three basically different systems of exposure meter use: (1) the reflected light meter used directly on the subject; (2) the reflected light meter used on a gray card instead of the subject; (3) the incident light meter used to measure light intensity.

For each of these three systems, guides were given to aid in correcting the actual meter readings for the effect on proper exposure of light colored or dark colored subjects. Although these guide rules were correct in every instance, they have seemed to many of our readers either confusing or actually contradictory. As a specific service, therefore, to all filmers interested in the exposure problem, we present herewith an elaboration of our earlier discussion. It is accompanied by specially prepared illustrations and actual exposure test figures made during the pictures' production.

SCALED FOR AVERAGE SUBJECTS

The entire problem centers around the following fact which was stated concerning the functioning of the reflected light exposure meter:

Reflected light exposure meters are calibrated in such a way as to give correct exposure readings for medium toned (average) subjects only.

If this fact is true—and all experience shows that it is—then it becomes obvious that some method must be devised for correcting exposure readings for *light* colored and *dark* colored subjects. Two of these corrective methods were outlined in the February article—one for

Photographs by ERNEST H. KREMER, ACL

direct readings on the subject, the other for readings on a gray card substituted in place of the subject.

It was because the corrective procedures of one method not only differed with, *but seemed flatly to contradict*, those of the other that confusion arose. However, these differences are entirely logical. Let us re-examine each of the corrective systems and we will soon see why.

DIRECT READINGS ON SUBJECT

Since the primary function of any exposure meter is to estimate the correct exposure for the subject to be filmed, it is reasonable to examine first the system of direct readings on that subject (see column 1 in the table).

We already have stated the truism that reflected light meters are calibrated to give correct readings for average colored subjects only. Thus, it should be and is true that *no* correction is needed of a reading made on such an average subject. This fact is borne out in the test figures under Average Colored Subject in the table.

METER CANNOT THINK

But now let us suppose that we train the meter on a subject predominantly light in tone. What will logically happen? Since the meter cannot think, it will still react to the light colored subject as if it were average in tone. But the reading which the meter gives will be higher in light value, since the light colored object reflects far more light than an average one. And if this reading is followed directly, we will create on the film a nice *average* toned image of the *light* toned subject.

But do we want such an average image of a light colored subject? No, of course we don't, since it would be in no way a true image of that subject. Some sort of correction of the direct reading is obviously necessary.

And, since we want a light colored subject to look light on the film, the only possible correction is to pass *more* light to the film than the meter calls for. Thus, contradictory as it has seemed to many, the first corrective rule in using a reflected light meter directly on the subject is as follows:

1: If the meter is pointed at a light colored subject, more exposure should be given than the meter indicates.

APPLIES TO REFLECTED SYSTEM ONLY

Some of our readers have claimed that this rule is in direct conflict with the corrective guide of other exposure systems under similar (light-colored-subject) conditions. And so it seemingly is. They refer, for example, to exposure tables packed with the film, positioned on cameras, or made mechanical in

[Continued on page 312]



ACTUAL EXPOSURE METER READINGS ON AVERAGE, LIGHT AND DARK COLORED SUBJECTS PICTURED OPPOSITE. READ FOR COLOR FILM IN FLAT SUNLIGHT

	(1) Reflected Meter On The Subject	(2) Reflected Meter On Gray Card	(3) Incident Meter
AVERAGE COLORED SUBJECT			
Actual Reading	f/8	f/8	bet. f/8-f/11
Amount of Correc.	none	none	none
Corrected Aper.	f/8	f/8	bet. f/8-f/11
LIGHT COLORED SUBJECT			
Actual Reading	bet. f/11-f/16	f/8	bet. f/8-f/11
Amount of Correc.	1 to 2 stops more exposure	½ stop less exp.	½ stop less exp.
Corrected Aper.	f/8-f/11	bet. f/8-f/11	f/11
DARK COLORED SUBJECT			
Actual Reading	f/4	f/8	bet. f/8-f/11
Amount of Correc.	1 to 2 stops less exposure	½ stop more exp.	½ stop more exp.
Corrected Aper.	f/5.6 to f/8	bet. f/5.6 and f/8	f/8



REFLECTED LIGHT METER, calibrated to read accurately on average colored subjects only, gives direct reading of $f/8$.



GRAY CARD READING in place of average subject gives same $f/8$ exposure, since card has average reflectance all times.

LIGHT COLORED SUBJECT



LIGHT COLORED SUBJECT, read directly, gives high reading resulting in average image density. More exposure needed.



GRAY CARD READING is unaffected by color of subject, gives same $f/8$ aperture. Half stop less exposure should be used.

DARK COLORED SUBJECT



DARK COLORED SUBJECT, read directly, gives a low reading resulting in average image density. Less exposure needed.



GRAY CARD READING, again unaffected, really acts as incident light reading. Half stop more exposure should be used.



CHURCH OF TRANSFIGURATION, a rustic chapel in the mood of its rugged setting, is a Teton landmark. Near Moose, it is a morning shot.

THEY'RE gray, they're jagged, they're magnificent as they soar skyward nearly 14,000 feet out of the rolling plains of historic Jackson's Hole! They're the Tetons, probably America's most famous and photogenic mountains. So, if you're out for sensational subject matter, these rugged crags are a must for your movie making vacation in the West.

Lying just south of Yellowstone Park in northern Wyoming, the Tetons are accessible by motor roads from all points of the compass. As a mountain range they are unique, for they extend a mere 27 miles from north to south and are less than 10 miles from east to west. Surrounding them on all sides are rolling lands, stretching off to the horizon as far as the eye can see. But just because this is a mountain range in miniature, don't think that you'll be able to film Grand Teton National Park in the hour or so that it takes to drive through it. From the town of Jackson at the southern end to the northern gateway above Moran, these mountains boast a wealth of movie material packed into a small area.

TETON PEAKS AND PICTURES

Although only 27 by 10 miles in size,
Grand Teton National Park is a
giant of grandeur and good filming

GEORGIA ENGELHARD

Rapidly becoming noted also as a winter ski resort, Teton Park is truly a year-round playground. But I believe that the summer months offer the best time for filming it. Accommodations are not quite so luxurious and plentiful as in some of the other national parks, but there are a number of dude ranches which will put you up for a reasonable sum, as well as a good hotel in the "cow town" of Jackson. Furthermore, if you are in a mood really to rough it, you can stop at one of the many campgrounds; there you may pitch a tent for the vast sum of one dollar for the entire summer season.

BEST TIMES FOR SHOOTING

What is the best time of day for shooting? During the summer months almost any time of day will do. Early morning is usually cloudless, the air crisp and cold, and the Grand, Mt. Owen and Mt. Teewinot stand stark and knife-sharp against the bluest of skies. This is the time to get those coveted reflection shots or those pictures of fog rising off the Snake River. Toward midday, as the sun swings westward, the structure of the peaks becomes more marked and powerful in the cross lighting.

Frequently, midafternoon heat brings on a thunderstorm of savage splendor, but short duration. Here is an opportunity for magnificent scenes of great cumulus clouds building up over the range, of lightning flaming and darting over jagged summits. Nor are you, of necessity, in danger of a wetting, for these storms limit them-



MOUNTAIN CLIMBING, top sport in Tetons, may be filmed at climbing school near Cascade Canyon. Sky backgrounds impart drama.



PARK PICTURES, in slides and movies, are screened for your guidance nightly near Jenny Lake Museum. Rangers too are ready to help.



ACT I, SCENE I, in your drama of Teton Park, here is staged before backdrop of towering Mt. Teewinot. Entrance gate is good opening.

Photographs by Georgia Engelhard-Eaton Cromwell



TETON GLACIER, easy three hour walk from Jenny Lake Ranger Station, offers site for exciting sequence on advanced ice-scaling.



FROM PASTURE TO PEAK is the amazing topography of Teton National Park. The Grand Teton is in center, flanked on the right by Mts. Owen and Teewinot.

selves largely to the mountains, with nary a drop of rain on the sagebrush flats of Jackson's Hole. And if you've never filmed a Teton sunset, you just haven't begun filming! As a closing sequence it will be priceless.

STUDY PARK SERVICE PICTURES

Now let's review the best locations for filming in this district. Perhaps the best way to get this information is to attend one of the lectures given almost every evening at the open-air auditorium near the Park Museum. The excellent slides and moving pictures taken by the Park Service Rangers will suggest to you the varied possibilities for picture taking. You do not have to copy these ideas slavishly as regards angle and composition, but they will suggest many a picture which you might otherwise have overlooked.

Let's suppose you have entered Teton Park from the south. Jackson, at this entrance, is worth some footage. Here are the last vestiges of the Old West. Here you will find saddle horses tied to the hitching rail next to a late model car. For in Jackson everybody rides; even the kids

jounce to the corner drugstore on their ponies. A few shots of this material will make a stimulating opening for your series. Driving northward through rolling country, you suddenly round a bend—and there are the Tetons! But wait a minute before you start grinding away. The peaks are still pretty distant, and as you drive on they will come ever nearer.

MOUNTAINS FROM MENOR FERRY

About 15 miles north of Jackson there is a fine location at Menor Ferry Bridge, which spans the Snake River. The bridge, a modern structure, makes an interesting frame, its struts repeating the triangular form of the Grand Teton. Here, in the old fur trading days of the early 1800's, a ferry traversed the river. This recently has been reconstructed and put into operation; shots of this will give plenty of local color and atmosphere to your movies. Here, too, is the Church of the Transfiguration, probably Teton Park's most famous landmark. Try, if possible, to film it on a Sunday, when visitors from neighboring dude ranches come [Continued on page 307]



HAPPY HUMAN INTEREST is yours for the asking around Teton's convenient campgrounds. Tent sites rent for only one dollar for the season.



EVERPRESENT in your pictures will be the three titans of Teton's brief 27 mile range. The wooden snake fence is characteristic of the region.

Here it is!

A new Bell & Howell magazine loading 8 for only \$129⁵⁰!

Finest f/2.5 lens on any 8mm Camera means sharper, more lifelike movies!

Compare this new Bell & Howell beauty with any other 8mm camera! You'll quickly see why it's your best buy!

The new, improved .5-inch f/2.5 Comat lens has higher resolving power . . . more brilliant contrast . . . gives you sharper, better pictures.

Change lenses quickly and easily to switch from long-shot to closeup. For titles or trick shots, just press the starting button up and make a single exposure—or lock camera in running position and get in the picture yourself! Make true slow-motion movies with 64-speed.

All these features:

- Low-cost operation
- Easy loading and unloading
- 5 speeds, 16, 24, 32, 48, 64
- Positive type viewfinder
- Single-frame release
- Accurate film footage indicator
- Built-in exposure guide
- New, improved .5-inch f/2.5 Comat lens
- Built with traditional Bell & Howell precision
- Lightweight—only 32 ounces



Guaranteed for life

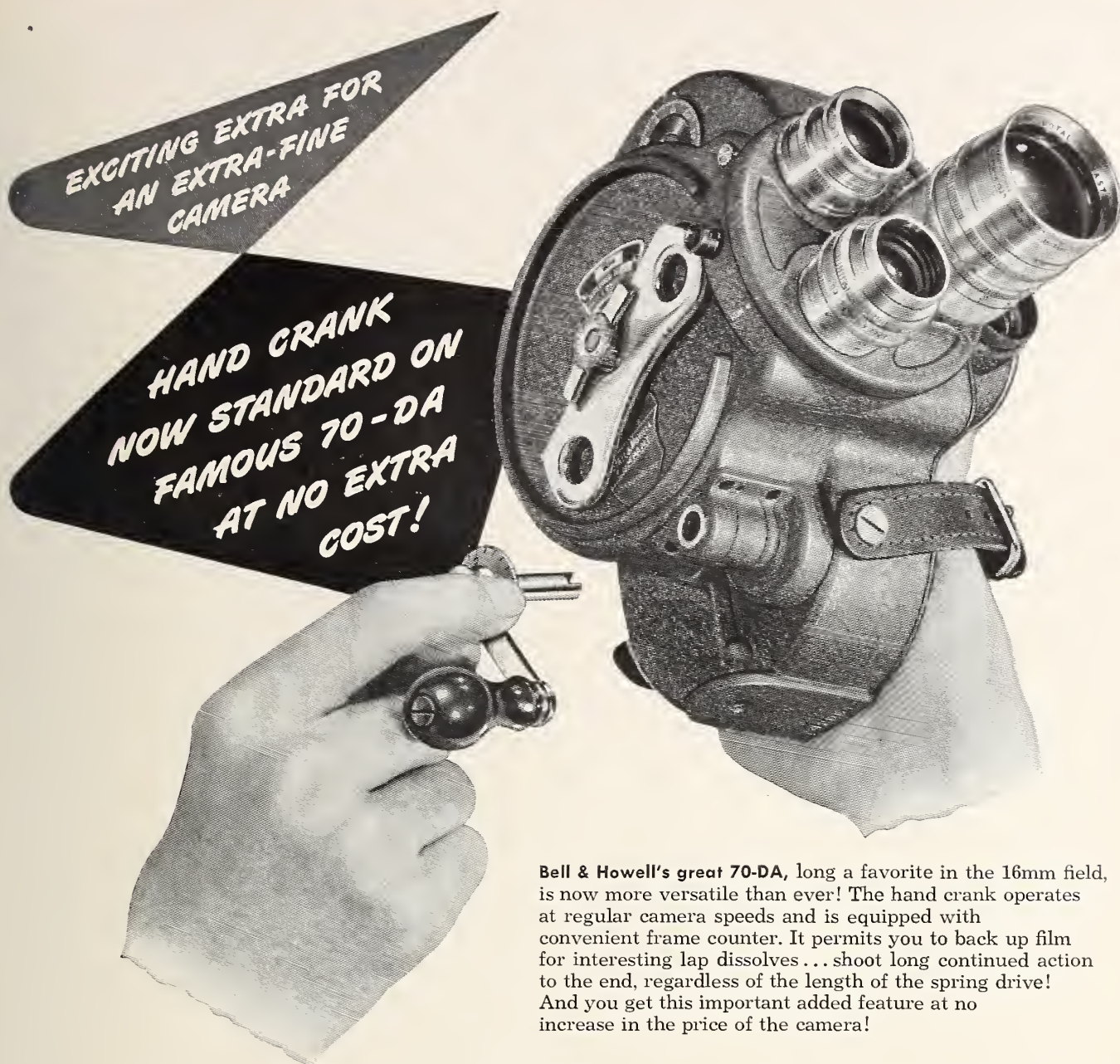
During life of this camera, any defect in workmanship or materials will be remedied free (except transportation).

SEE THIS BETTER 8 AT YOUR BELL & HOWELL DEALER'S TODAY.

You buy for life when you buy

Bell & Howell

7143 McCormick Road, Chicago 45



Bell & Howell's great 70-DA, long a favorite in the 16mm field, is now more versatile than ever! The hand crank operates at regular camera speeds and is equipped with convenient frame counter. It permits you to back up film for interesting lap dissolves... shoot long continued action to the end, regardless of the length of the spring drive! And you get this important added feature at no increase in the price of the camera!

Professionals picked 70-DA for special movie job

Two full-length color movies were filmed with 70-DA's and then blown up to 35mm for nationwide showings in regular movie theaters. 70-DA's were picked because they were the *only* 16mm cameras with sufficiently accurate film registration to make this possible. Here are a few of the reasons:

- The 70-DA film-carrying mechanism is built with such fine accuracy that each individual frame falls precisely in the same relative position on the film as the one preceding. Pictures can't jiggle on the screen!
- Three-lens turret head • revolving disc type

shutter • critical focuser • locking starting button • governor-controlled for instant starts and stops • folding, non-rotating winding key • extra strong, die-cast aluminum body • 7 accurately maintained film speeds • adaptable for sound-perforated film.

And you never "outgrow" a 70-DA, no matter how expert you become! A wide variety of additional equipment is available with which you can "build" your 70-DA to keep pace with your increasing skill. Drop in at your dealer's and get acquainted with the 70-DA today! With hand crank and 1-inch f/1.9 Filmocoted lens only, \$307.20.

Guaranteed for life. During life of the product, all defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy **Bell & Howell**

Chicago 45

BUILDING A FRAME COUNTER

How to combine one sprocket wheel, two guide rollers and
an auto odometer to create an invaluable measuring gauge

TIMOTHY M. LAWLER, JR., ACL

SHORTLY after taking up movie making (late in 1943), I began to get curious as to the actual footage

I was acquiring. Since the footage indications on projector reels are only approximate, I looked into the possibility of buying a footage counter. The only one I found was in a prewar Bell & Howell catalog, at a price of \$65.00. I decided it was a novelty I could well afford to do without. (A single-hub *footage* counter is currently offered at \$60 by Neumade Products Corporation, 330 West 42nd Street, New York City—*Ed.*)

Then, in 1945, when my wife and I started planning *Trilogy*, I began to wish I had some sort of *frame* counter—obviously a more accurate (and therefore more expensive) instrument than the simple footage measuring machine. The problem was that we planned to time some of the sequences to music with very slight leeway on the change-overs. It was laborious (as well as inaccurate) to measure scene footage with a flexible tape and then calculate the running time from those measure-

ments. Nevertheless, that is the manner in which we finally completed the film.

Early in 1949, when we planned two new films to be completely synchronized to music, I decided that a frame counter was now a necessity. Again, I could find no commercial product available, so I set about building my own. This device, when completed, proved to be invaluable in the proper arrangement and timing of scenes with music. Timing the different musical passages with a split second stop watch made it possible to edit in scenes, correct in length to the exact frame.

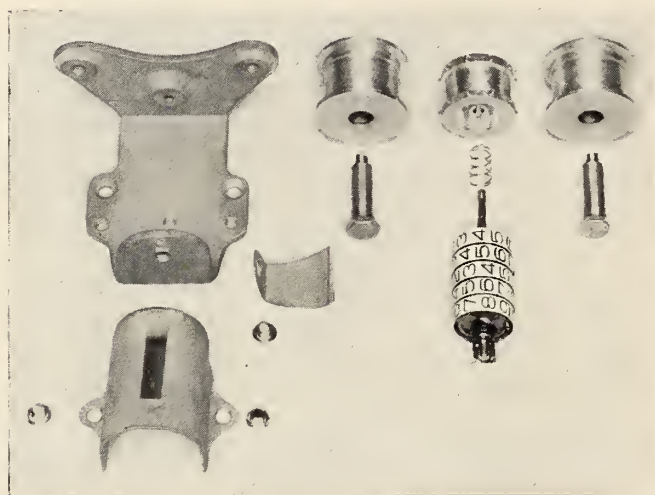
Being employed in the experimental department of an automobile concern, I had seen many speedometers scrapped with nothing defective in the odometer (or mileage counter) section. I decided that an odometer, properly converted, could be the perfect device for the numerical recording of the film frames.

DIRECT DRIVE SPROCKET

In order to eliminate any gearing between the odometer and the film sprocket, I designed a ten tooth sprocket to mount on the right hand side of the odometer and drive the right hand numbered wheel. The reason for designing my own ten tooth sprocket is that 6, 8, 12 and 16 tooth sprockets are standard, but no 10 tooth sprockets were regularly available. The drawing shows the specific design dimensions for this attachment. Although this sprocket is designed to drive the odometer from a Nash speedometer, the number and profile of the teeth and all dimensions of the film carrying surface of the sprocket would apply no matter what odometer is used. The only variation in using another make of odometer would be in the method of driving the adjacent numbered wheel by the sprocket.

To provide adequate clearance for mounting the sprocket on the right hand end of the shaft, it was necessary to remove the sixth numbered wheel (on the left side) and shift the five remaining wheels one position to the left. With the five wheels it is possible to measure

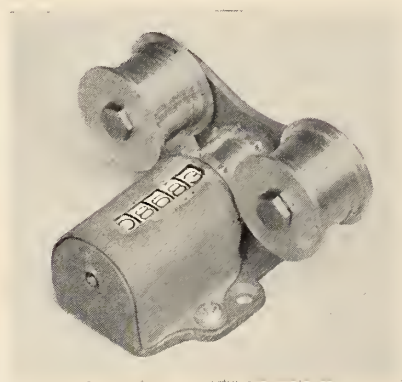
up to 99,999 frames or 2,500 feet of 16mm. film. If one wishes to make a new, longer shaft and retain all six numbered wheels it would be possible to measure 999,999 frames or 25,000 feet!



FRAME COUNTER, disassembled, shows all parts in proper layout for assembly. Base and hood are sheet metal, sprocket, rollers aluminum.



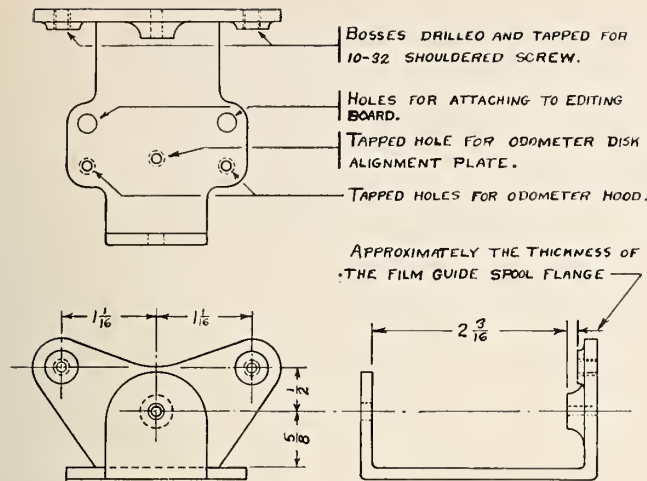
THE SPROCKET, odometer and disc alignment plate are now mounted on base.



ODOMETER HOOD and film guide rollers complete assembly. Unit is not yet painted.

For those movie makers interested in using this valuable accessory, but who are unequipped to build it themselves, the author has thoughtfully arranged with the machinist who built his own unit to construct them on order at \$25 each. Address your order to Mr. Lawler in care of the Amateur Cinema League.

In presenting this design for the personal use of amateur filers, the author specifically reserves the rights to its commercial production and exploitation.



DIAGRAMMED ABOVE are construction details of frame counter base plate, made of $\frac{1}{8}$ inch sheet metal. At right are dimensions for ten tooth sprocket, which should be finely polished after machining.

THE PARTS REQUIRED

The basic units required for the frame counter are as follows:

1. One odometer.
2. One ten tooth sprocket (teeth on one side only will permit use with sound film).
3. Two film guide spools with two shouldered screws for attaching to the base plate.
4. One odometer disc alignment plate.
5. One base plate.
6. One slotted hood.

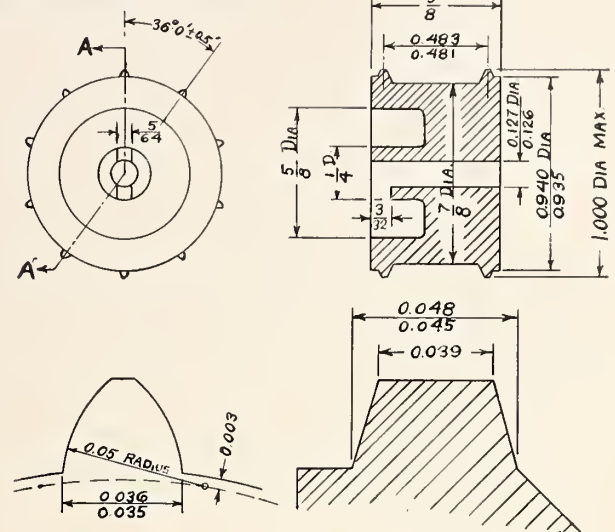
CONSTRUCTION PROCEDURE

1. By stripping a discarded speedometer one can obtain the odometer, which item will be one of the major components of this frame counter. Only the bushing with its retaining clip for the left end of the shaft, and the spring between the right hand numbered wheel and the drive gear, are needed for use in the frame counter.

2. The ten tooth sprocket should be machined as shown in the drawing. After machining it should be carefully hand polished to remove any rough edges or burrs that might damage the film. Aluminum is an easy material to machine and also does not need special plating to protect it from corrosion.

3. The film guide spools should be of such diameter as to permit easy loading of the film from the side of

TEN TEETH EQUALLY SPACED



the counter and yet be positioned so that the film engages three to four teeth of the sprocket. The spools shown in the photographs have a $1 \frac{3}{16}$ inch flange diameter, and a 1 inch diameter between the flanges where the film rides. The width between the flanges is $\frac{21}{32}$ of an inch.

The two shouldered screws are actually the shafts upon which the spools rotate. The shouldered section of the screws is about 0.020 inch longer than the width of the spools, thus allowing free rotation with film passage.

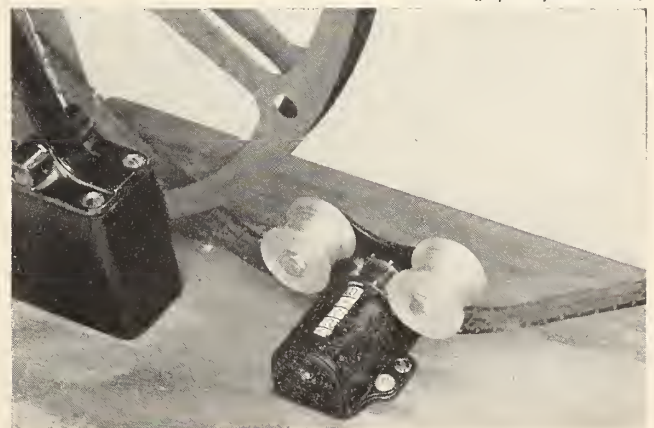
4. The odometer disc alignment plate can be made of 16 to 20 gauge metal. This piece must be bent to retain the "ears" (located between each wheel) in that position which gives proper registration of numbers in the viewing slot of the hood.

5. The base plate, which is the frame of the entire unit, can be formed of $\frac{1}{8}$ inch sheet metal. The drawing shows the important dimensions when using the odometer of the make previously mentioned. Bosses of suitable size were brazed on at sprocket and guide spool locations to provide thrust surfaces and also sufficient stock for alignment and tapping purposes. A $\frac{1}{8}$ inch diameter hole for the odometer shaft was drilled in the right leg of the base plate, while in the left a $\frac{3}{16}$ inch diameter hole was provided to accept the bushing normally used on the odometer shaft.

As mentioned before, the [Continued on page 308]



EASE OF OPERATION is seen at left, with film supply slipped into place on sprocket and under guide rollers. Below is the finished job.



Photographs by Jack Tracy



GREETINGS A LA GUITAR are one of the gay features of Catalina's welcome to visiting firemen. Avalon's circular casino is in background.



AVALON BAY, a picture-book pattern of yachts at anchor, may be framed in long shot from highways which wind up the mountain.

Catalina calling

FELIX ZELENKA



TOWERING PALMS add a tropical tone to Avenida la Crescenta, the main street of easy-going Avalon. The buses take one on island tours.



WILD MOUNTAIN GOATS, descendants of food animals abandoned on Santa Catalina by early conquistadores, are still seen on mountains.

LYING twenty two miles off the Southern California mainland is a green island sierra. Here a mountain rises abruptly out of the turquoise blue waters of the Pacific. Here a world famous vacationland is surrounded by submarine gardens and swirling sea life. Here, in a word, is the Isle of Santa Catalina, discovered in 1602 by Sebastian Vizcaino when he anchored his tiny ships in Avalon Harbor. Today this same picturesque paradise is being rediscovered by those 20th Century explorers who debark daily from white steamers sailing from Los Angeles Harbor.

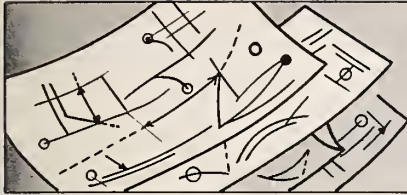
UNIQUE ATMOSPHERE

Suggestive of a South Sea isle, Catalina is an ideal location in which to film a vacation movie. A large part of the island's 75 square miles of rugged terrain is a wilderness. Here herds of buffalo roam casually and the wild mountain goat is seen climbing the narrow trails of the mountain peaks. In the waters (and easily accessible for filming) are huge colonies of seals, while on moss covered rocks sea elephants may be seen basking in the sun. Most unique of all, however, is Catalina's number one resource, the flying fish. His flights through the air and over the foaming caps are spectacular, drawing an endless chain of visitors to these waters.

THE OPENING SEQUENCE

Often referred to as "the poor man's ocean voyage," the two-hour cruise to Catalina Island is made on comfortable seagoing steamers sailing from L.A.'s harbor at Wilmington. For an opening sequence of your island reel, begin as you walk up the gangway onto decks crowded with visitors from every state in the union. After you sail you will note that the vessel is being followed by stunt-flying seagulls. Far out [Continued on page 308]

You'll meet your love in Avalon, if you're looking for color and human interest



The Clinic



MANGLE IN THE MOVIES

Could an untechnically minded lady movie maker toss in a tip which neatly solved a recent problem in this household?

I needed a scroll title to open my latest picture, but couldn't find any commercial titling company equipped to execute it in the 8mm. size. Brooding on this during a weekly ironing session, I suddenly hey-ed to myself: "Hey, how about using the roller on the mangle!"

Which is exactly what we did—and it worked out swell. Judging now from experience, I'd suggest using a 32 frame camera speed, however, instead of the 16 fps we employed. Makes for smoother movement.

GRACE LINDER, ACL
Kenmore, N. Y.

FAR AWAY CLOSEUPS

The film plan called for a long shot pattern of apartment house windows, behind one of which a murder might soon be committed. Intent on this emergency, the gaze of the detective was to zoom up to the scene until it framed but a single window in close-up. Real, punchy pictorial stuff!

The only trouble with the plan was that the window was 50 feet away and five stories above the ground. So what? So I finally got an idea, took a still picture of the long shot pattern and then zoomed my movie camera up to an enlargement of it for the dramatic closeup. . . . On any scene devoid of motion this system works wonders.

VICTOR ANCONA, ACL
New York City

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

USING BOLEX VIEWFINDER

We have read with interest the comments by James L. Watson, ACL, on his use of the Bolex viewfinder in the top position, as outlined in *The Clinic* of last month's MOVIE MAKERS.

I have experienced similar difficulties in taking pictures of stage shows where the camera was 50 to 100 feet from the subjects. Although the finder (in top position) showed no interference by members of the audience, they were evident in black silhouette at the bottom of most of my frames.

It is because of this that we recommend the side viewfinder position for all filming. As a matter of fact, the newer Bolex cameras with the eye-level focus do not permit putting the finder on the top anymore.

ERNST WILDI, ACL
Sales Department
Paillard Products, Inc.
New York City

MATTE BOX AND DOLLY

Here are a couple of items which may interest your eager-beaver readers and filmers.

First the matte box and filter holder. The unit itself is commercially available, but I think I've improved

on the usual commercial mounting for such a gadget. This customarily consists of *two* horizontal rods supporting the uprights, which in turn support the matte box itself. With such an arrangement there is no way of getting the unit out of the way (short of dismounting it) when it is not needed. With my single-rod mount, a turn of the setscrew on the vertical rod allows the matte box to drop down out of business.

The dolly is about as simple as these things can get. My version consists of three lengths of $\frac{1}{2}$ inch tubing, 22 inches long and welded together at the center. The casters are from a small boy's scooter.

HOMER E. CARRICO, ACL
Dallas, Texas

REWINDING PICTURE-MASTER

Here in the Los Angeles 8mm. Club we are the proud owners of a Bell & Howell Picture-Master projector. For reasons of room length and screen size, we use with this machine a $1\frac{1}{2}$ inch projection lens, instead of the standard 1 inch lens which comes with it.

Recently, in rewinding a film on the projector, we discovered a significant fact which other users of this machine and lens combination will want to know. This is that the film, in passing from the front idler upward to the takeup reel, rubs across the front of the lens barrel for about the first 100 feet of a 400 foot 8mm. reel.

This contact, which may scratch the film, is created, of course, by the increased focal length of the $1\frac{1}{2}$ inch lens. It can be avoided only by racking the projection lens all the way in from its normal focal setting.

FRED EVANS, FACL
Sherman Oaks, Calif.



ONE-LEGGED MATTE BOX and three-legged, lightweight dolly are designed by Homer Carrico, ACL, of Dallas.



CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

News of the Industry

Up to the minute reports on new products and services in the movie field

Victor table Designed for both slide and movie projectors, the new Victor Project-R-Table folds compactly, weighs only 5 pounds and may be carried by a convenient handle. Its green masonite top measures 13 by 10½ inches, and it adjusts from 2 to more than 3 feet in height. Full details may be had from the manufacturer, James H. Smith & Sons Corporation, Griffith, Ind.

Kodak movie news The Dallas Eastman Kodak store has opened at a new location, 2012 Akard Street, Dallas, Texas. The store contains 18,500 square feet of floor space, with a frontage on Akard Street of 57 feet. Paul V. Hastings is its present manager.

Appointment of managers of two new divisions of Eastman Kodak Company's motion picture film department is announced. Gordon A. Chambers is manager of the new Southern division, while Kenneth M. Mason becomes manager of the new Midwest division.

Important productions in the history of motion pictures will be collected and stored at George Eastman House. The collection will be used primarily for study of the motion picture.

Ampro converter By means of a new low cost, readily attached unit, Ampro Premier 20 16mm. sound projectors may now



AMPRO'S Premier 20 projector is shown with new slide projection unit attached and ready for operation. The item is priced at \$55.00.

be converted into an efficient 750 or 1000 watt slide projector. Fitting over the lamp housing of the movie projector, the attachment has a separate tilt platform for quick adjustment of picture to screen.

Complete with slide carrier and lens, the unit is priced at \$55.00. Full details and an illustrated brochure may be had by writing Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

SEI meter A luxury variation on the extinction-type photometer, manufactured by Selford Electrical Instruments, Ltd., of England, is being distributed exclusively in the United States by the Zoomar Corporation, 381 Fourth Avenue, New York 16, N. Y. The SEI exposure photometer is portable and may be used for measuring either reflected or incident light. The meter features selectivity, as it can be used to measure the brightness of pinpoint areas on a subject from the camera position; and it can be used to measure brightness ranges up to one million to one.

Fototel lens From Holland comes a new telephoto lens—Fototel—6 inches in actual length but with an equivalent focal length of 18 inches and an aperture of $f/5.6$. Reduced weight, size and price are the outstanding qualities of the new lens, which is available for Leica, Kardon, Contax and Kine Exakta still cameras. The reductions are made possible through a new optical system. Full details may be had by writing Burke & James, Inc., 321 South Wabash Avenue, Chicago 4, Ill.

Peerless installs Latest installation of Peerless Film Processing equipment is in the film library of Ideal Pictures Corporation, 58 East South Water Street, Chicago, Ill. *Where They Are*, a leaflet listing all Peerless installations, may be obtained without charge from Peerless Film Processing Corporation, 165 West 46th Street, New York 19, N. Y.

Cornell moves Cornell Film Company, previously located at 1697 Broadway, announces its recent move to 1501 Broadway, New York City. Milton J. Salzburg heads the company.

Studio offer Full studio facilities of Don Productions are currently being offered to amateur filmers at cost on weekends, or on evenings from 8:00 p.m. onwards. The studio, which is set up for 16mm. work, is 35 by 50 by 12 feet in dimensions, with a separate recording room.

Rental for four-hour periods, with lighting equipment, is \$25.00. Recording facilities are available at an extra



EITHER reflected or transmitted light may be measured with the SEI photometer, an English product distributed in U.S. by Zoomar Corp.

cost of \$.20 per foot of film (\$20 minimum charge), including services of a sound man. Stock is not supplied. A studio technician will be in attendance at all times.

Full details may be had from Don Productions, 77 West 125th Street, New York City. Or telephone ATwater 9-9825.

Rectagon lens Goerz's Rectagon $f/6$ lens is an unsymmetrical lens system specifically constructed for situations, such as precision aerial mapping, that require high resolution and no distortion over the entire field. The Rectagon, a 3 inch lens, can be used at maximum aperture covering its full 90 degree angle of view. Details may be had from the manufacturer, C. P. Goerz American Optical Company, 317 East 34th Street, New York 16, N. Y.

Schneider lenses Five new Schneider T coated telephoto lenses for the Kine Exakta still camera are now available from the Exakta Camera Company, Inc., 46 West 29th Street, New York 1, N. Y. Free booklets on the lenses are available to all Kine Exakta owners.

Kodak still news Two new models of the Kodak Duaflex camera have been introduced. Known as Kodak Duaflex II cameras, the model with a Kodet lens will list for \$13.95, while its twin with a Kodar $f/8$ lens will list for \$21.95, both prices including federal tax.

Kodacolor roll film is now available in the 828 film size. At present only

Kodacolor film, Daylight type, will be supplied in the new size. It will be priced at \$1.50 per roll, which includes developing at Rochester, but not the making of Kodacolor prints.

DeJur sales The complete line of DeJur-Amsco enlargers, exposure meters and 8mm. movie equipment is now being sold directly, rather than through distributors, to Canadian photographic dealers and retail sales outlets. It is said that the new policy will result in lower prices to the Canadian consumer. DeJur headquarters are at 45-01 Northern Boulevard, Long Island City, N. Y.

Heat transmission Recently developed by Eastman Kodak Company, a new process for coating an arc mirror with multiple-layer interference films instead of silver promises better methods of transmitting heat in high-intensity motion picture projectors in the future. The coatings will reflect most of the light but transmit nearly all of the heat. Overheating and buckling of motion picture film, especially when 16mm. film is projected with arc light, has long been a problem for design engineers.

Planning makes perfect

[Continued from page 295]

giving that much more protection from stray light.

DESIRABLE ACCESSORIES

You will want, of course, some method of estimating exposure. If your method is a photocell exposure meter, give it the exacting care such a precision instrument merits. I like to run my belt through a slot cut in the back of the case, so that the meter is always handy at my right side. As an added precaution, wear the meter cord looped around your neck at all times. And when you're not wearing the meter, *don't* park it either in the glove compartment or above the back seat in the car. Much too hot for the delicate light cell.

Besides the exposure meter, what else is handy? Well, although it's not so necessary with a cine camera as with a still job, I like to add a range finder for actually measuring the distance on close shots. If you don't want to go to that expense, a roll-up metal tape will do as well.

Then you'll want plenty of lens tissue for the proper cleaning of your lenses and filters. And don't think that your handkerchief or an old hunk of cloth is "just as good." There is no substitute for the right thing when it comes to caring for valuable equipment. I do like pieces of soft cloth, however, to wrap around each of my extra lenses

before putting it in the case. Keeps the dust out and gives added protection against other units in the carryall.

STUDY YOUR SUBJECT

So much for technical equipment. Now, what are you going to shoot? You don't know! Well, let's find out then. You wouldn't set out on the trip without studying the necessary road maps and plotting your route. So try doing the same thing in your picture planning. I actually find this anticipation of what's ahead a lively part of the vacation pleasure.

There can't be, today, many places you might visit which aren't adequately covered in books, pamphlets, travel bulletins and advertising folders. Don't overlook the last mentioned. They're prepared especially to highlight the most attractive features of the place in question.

And finally, once you're on the spot, don't whip out your camera before the ink is dry on the hotel register. Take a look around at the picture possibilities. Note the directions from which the light falls and tab this subject as a morning shot, that one for the afternoon. Chat with the local people. After all, they live there and probably take some kind of pictures themselves.

With this kind of planning, your vacation pictures will be full of rewards—instead of regrets.

Teton peaks and pictures

[Continued from page 299]

to the services on horseback and by stagecoach, reviving the flavor of the Old West.

Progressing northward, you will pass a series of fine lakes. Near the Park Headquarters many a small pool reflects the majesty of the Grand Teton. Here you will want to use a wide angle lens to capture the entire scene, since the peak rises about 7000 feet net above the valley. Still further along are more lakes and larger ones—Jenny, String, Leigh and Jackson, the biggest of them all. The road, lined by the snake fences characteristic of the region, passes close to all these bodies of water, making filming quite easy.

CAMPS, FISH AND FALTBATING

But besides splendid scenery, Teton Park offers you plenty of human interest and action. There are numerous dude ranches, so that colorful riding parties abound. At the various campgrounds, friendly campers are usually willing to model for carefree sequences of life in the open. Fishing on the Snake River is excellent; it's never difficult to get shots of supper being hooked. Within the past couple of years, a trip by canoe or faltboat down this same river has become quite the vogue. You

can film such a sequence easily enough from your car, since the main road and passable side roads give nearly 15 miles of fine locations along the banks.

MOUNTAIN CLIMBING IS KING

But in the Tetons mountain climbing is the king of all sports. It is practiced by novice and expert alike, by children of ten and by folks in their sixties. On any trail you will daily meet mountaineers plodding upward with their ropes and ice axes, or returning proud and happy after a successful ascent. Be sure to get some shots of this kind of activity, for the Tetons and mountain climbing go hand in hand.

Furthermore, Glenn Exum, the head guide, runs a climbing school just a few minutes walk up Cascade Canyon Trail; here, under expert instruction and in perfect safety, you can learn all the tricks of the trade. And here, too, you can get some mighty sensational shots of rock climbing techniques. Try to use a camera angle which will cut out the foreground of boulders and rubble, so that your pictures will look as if they had been filmed on the top-most crags of the Grand Teton. In such shots, I always find it best to pose the models against a sky background.

Finally, should you decide to take a crack at a crag, let me recommend either Storm Point or Icicle Point. Neither one of them is difficult for someone with a stout pair of legs and the will to get to the top. These peaklets have good picture locations for action shots against highly sensational backgrounds.

GO TO TETON GLACIER

In any case, let me advise you to devote a couple of days to trail trips. The range is intersected from east to west by several canyons, with excellent trails that switchback gently upward and can be traveled on foot or horseback by the veriest tenderfoot. One trip, conducted by a Ranger naturalist in about three hours of leisurely walking, goes to Teton Glacier. Here you can actually walk out on the ice and film formations such as moraines and crevasses at close range. On this glacier, too, you will usually find mountaineering parties, and with the telephoto lens you can get unusual closeups of the climbers, even if they are high up on the ice wall.

Second on the preferred list of trips is the one to Lake Solitude. This is far longer than the one to the glacier and is best made on horseback. Here, at 9000 feet in the shadow of the sheer north wall of the Grand Teton, lies a gem of a tarn, often ice-filled even during the summer. The sheer mountains form a dramatic backdrop for shots of your cavalcade crossing the flowery meadows to the lake. When making shots of a mounted trail party, I find

it far more effective to have them coming into the picture rather than going away. People's backs and horses' rumps are not the most picturesque subjects in the world.

Mountain flowers are always good subjects for the color camera. In the Tetons you will find them everywhere, from the flaming fields of fireweed to the brilliant, tiny clusters of high altitude bloom, clinging in rocky niches. And, if you have plenty of time to give to your western trip, try to spend a day or so in the Tetons during the autumn. For, although the weather is likely to be a bit unsteady at this season, your patience will be well rewarded when sunshine sparkles on the groves of golden birches and aspens. Furthermore, in the autumn, the moose, deer and elk come down from their mountain hideouts and are often quite plentiful in the vicinity of the motor road. Sequences such as this, caught with the telephoto lens if necessary, are always sure to draw "oh's" and "ah's" from your audience.

So take my advice, and visit this national park with your camera and plenty of film. And I'm sure that you will agree with me that the Teton scene and skyline are just "tops" for movie making.

Catalina calling

[Continued from page 304]

over the channel they tag along, dipping and diving to the ocean surface for scraps of food. They make a good "farewell" sequence. As the misty outlines of the island grow more distinct, your arrival will be marked by a school of playful porpoises which cavort about the ship as though they had elected themselves a welcoming party. With blunt snouts thrust forward, their high fins cut the waves for entertaining footage, as passengers crowd the rails and point in every direction.

Presently the ship nears the cliffs rising from the sea. A circular building with a red roof looms up glowingly in the sun. This is the casino that marks the harbor, rimmed with a score of swaying yachts and bobbing small boats. Back of the semi-circular bathing beach is the glistening little town of Avalon, filling the canyon as it climbs the steep slopes of the mountain.

WHAT TO FILM AROUND THE ISLAND

Many sightseeing trips are available on Catalina, either by motorboat or bus. Since it would be impractical to list every tour, I will mention only those best suited to filming conditions. Special trips for one-day sightseeing include the famed submarine garden excursion. This is a view of Catalina's

natural wonder, the fascinating underwater world of marine plant and animal life as seen through the glass-bottomed boat. Important to good exposure here is slightly cross lighting (instead of from directly overhead) and a clear, sandy bottom for maximum reflection. Accurate readings with a reliable exposure meter would most certainly be a recommendation.

Two Harbors motorboat and stage trip to the Isthmus is another worth while excursion. Passengers may make up a round trip by motoring one way and boating the other. In this way a splendid impression of the island may be filmed, both along the picturesque coastline from the boat and along the roadway winding over the interior.

On the Avalon Terrace Drive a motor stage follows the mountain road overlooking quaint Avalon and its harbor to afford many spectacular views for the camera. Also by motor stage is a trip to Catalina's famous Bird Park. Admission to this ten acre bird display is free. Here thousands of these exotic creatures from every corner of the earth provide colorful footage possibilities in a semi-tropical garden setting.

OTHER FILMING POSSIBILITIES

Exploring Catalina by horseback over picturesque trails is another filming recommendation, as are the specially built trails for hiking over a winding route to the Lookout Station. Picnic grounds are everywhere, some with big outdoor barbecue ovens where tables may be found under rustic shelters.

For the sports minded, Catalina guests are invited to enjoy golfing at the Country Club over a tricky nine-hole course, or a short game of pitch and putt. Bathing in the calm, clear waters off Avalon Beach is naturally one of the island's leading attractions, as is its fishing—where every West Coast game fish, large and small, may be found. For the children there are gentle ponies in a riding ring at the saddle horse stand, and a special ocean front wading pool for their turn in the water.

FOR THE LONGER STAY

Accommodations on the island are excellent and varied, from a typical western guest ranch to hotels and housekeeping cottages. During the summer months it is advisable to make even overnight reservations well in advance of your visit, to be assured of a place of your choosing. For steamer tickets, overnight reservations and full information consult by mail or in person any of the authorized Catalina travel agents scattered in and about the Southern California area. For a listing of these agents and a pictorial travel folder containing the steamship line's schedule and fares, you may write to me in care of MOVIE MAKERS, including

with your request a self addressed and stamped envelope. I will gladly send a copy to anyone interested. Or, to expedite matters, airmail your request directly to me at 331½ North Sierra Bonita Avenue, Los Angeles 36, Calif. I shall be happy to help all readers of MOVIE MAKERS in this way.

Frame counter

[Continued from page 303]

film guide spools should be so located as to keep three to four film perforations engaged with the sprocket teeth, and also to permit slipping the film directly onto the frame counter sprocket from the side. This latter requirement calls merely for sufficient clearance between the sprocket and the guide rollers to preclude any damage to the film.

Proper alignment of spools and odometer shaft with the sprocket installed is necessary to reduce drag to a minimum.

6. In order to make the completed unit a more attractive job, a slotted hood can be made to fit over the odometer as shown in the photographs. The hood is by no means necessary to the proper operation of the counter, but it does add a finishing touch.

A coat of crinkle varnish applied to the hood and base plate—but *not* to the sprocket or guide rollers—completes the job in a professional manner. It should be needless to state again that all parts of the film handling mechanism (sprocket and guide rollers) should be well polished to eliminate the possibility of scratching valued personal films.

THE COUNTER IN USE

The use of the counter is, obviously, to measure to the exact frame the length of any scene or sequence run through it. With this figure determined, projection time can be determined by dividing the total number of frames either by 16 for silent speed or by 24 for sound. The length in footage may be obtained by dividing the number of frames by 40 with 16mm. pictures. In order to measure 8mm. film on the counter, it is merely necessary to multiply the frame reading by 2. With this frame count, the screen-time conversion method cited above would still obtain. For 8mm. footage conversion, the frame count should be divided by 80.

The most valuable application of the frame counter is in exact synchronizing of films to music. Those of you who have tried this know how fascinating such work can be, but also how tedious it becomes when considerable footage is involved. With the frame counter, however, the synchronization process is simplified and becomes a rewarding pleasure.

Late releases

Features and short subjects for
8mm. and 16mm. screens

■ *Cheyenne Cowboy* and *West of Laramie*, one reel each, black and white, are distributed through photodealers in three 16mm. and two 8mm. editions by Castle Films. Tex Williams stars in these two new Westerns. *Cheyenne Cowboy* tells the story of a young ranch owner who discovers that he is being robbed and goes after the guilty men. In *West of Laramie*, Tex is the sheriff who brings an end to battles between settlers and wealthy ranch owners over the question of grazing lands.

■ *The Son of Monte Cristo*, eleven reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Louis Hayward, Joan Bennett and George Sanders star in the story of a grand duchess who is held captive when she attempts to overthrow a tough-minded dictator of her country. Unknowingly, she enlists the aid of the Count of Monte Cristo's son, who turns out to be as adept as his father with the sword.

■ *Hunting with Bow and Arrow*, two reels, 16mm. sound on film, is available in both black and white and Kodachrome from Cornell Film Company, 1501 Broadway, New York City. Made with the help of the famous Andy Vane, archer, this unusual wild life film concerns a hunting trip through the wilds of Tampico, Mexico. Narration is by ABC's well known commentator, Ted Malone, ACL.

■ *The Fable of the Peacock*, one reel, 16mm. sound on film, color, is distributed by Brandon Films, Inc., 1700 Broadway, New York 19, N. Y. A Regency Production, this film features authentic dances and music of India, demonstrating them both as a ceremonial and as a form of entertainment. Lakshmi Waba Singh tells the story of the peacock through hand and facial gestures, accompanied by body movements. Music for the film was composed by Lakshmi's father, Dr. Wasantha Wana Singh. *The Fable of the Peacock* is the first in a series of 15 films on folk dances to be made by producer Jo Schaeffer and director Dwight Godwin.



Now -
**SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES**

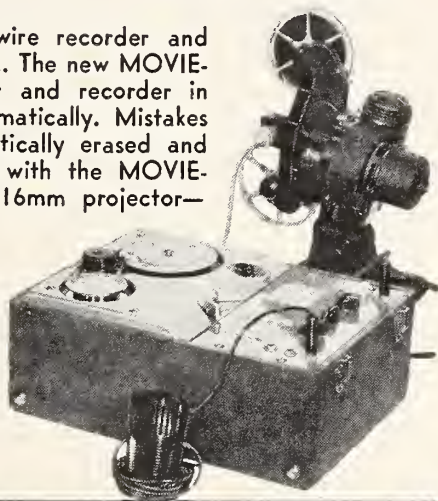


with **MOVIEVOX**

**Now You Can Add Perfect "Lip-Sync" Sound
to Home Movies Using Your Present Projector**

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step — every time — automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector — silent or sound.

MOVIEVOX — complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords — sells at your dealer's for \$225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only \$75.00. See your dealer today — or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

PLAN NOW

To place in the Ten Best Amateur Films of 1950! REMEMBER: 24 of the 31 winners in 1949 were new to this international competition. You, too, can be a winner. (See inside front cover for full details)

UNBREAKABLE PLASTIC DEVELOPING TANK



Processes 200 ft. 8mm, 16mm, 35mm and 100 ft. 70mm. X-Ray, Movie or Microfilm. Motor driven, automatic, portable! Uniform density assured. Day-light operation. Write Dept. M for free literature.

MICRO RECORD CORP.
30 E. 10th St., N. Y. 3, N. Y.

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York 18, N. Y.

Must Satisfy You OR YOUR MONEY BACK!

8MM and 16MM MOVIE FILM AT TREMENDOUS SAVINGS!

Just bought from Government stocks of nationally famous movie film manufacturer. Guaranteed for exceptional results. Fully Panchromatic — Weston 32 — fast processing included.

SIZE	EACH	Lots of 6	Lots of 12
8MM 25-ft. Double-8	125	115	100
16MM 50-ft. Magazine	250	225	200
16MM 100-ft. Roll.	295	275	250

FREE PROCESSING INCLUDED

WORD TO THE WISE: Stock up now for all your summer and vacation shooting.

FOTOSHOP inc.
DEPT. F-8, 136 W. 32nd St., New York City

Thrice happy isles

[Continued from page 293]

DEVONSHIRE PARISH

The most outstanding feature of Devonshire Parish is its large marsh, Brackish Pond, by which name the region is still sometimes known. Of particular importance to the surrounding countryside is the Watlington Water Works on the western edge of the marsh, source of the water supply for thickly populated Paget and Pembroke. Filmers will be especially pleased with the Old Devonshire Church, only one of Bermuda's early churches (1716) to survive to the present day. It stands at the crossroads of Brighton and Middle Roads, and its simple Puritan design gives it the appearance, at first glance, of a quaint old Bermuda cottage.

PAGET PARISH

Probably the best known of Paget's attractions is Elbow Beach, said to be the longest strand in Bermuda, and famed Elbow Beach Hotel. Farther along is Coral Beach and the Coral Beach Tennis Club. Less well known but eminently worth notice are the admirable old homes, some of them bought in recent years by Americans and restored to their original state of

beauty and renown. Paget, like Devonshire, is reminiscent of the English countryside, save for the broad Atlantic breaking over its matchless coral sands.

THE EASTERN PARISHES

At the eastern end of Bermuda lies the collection of islands making up St. George's Parish. Of primary interest here is the storied old town of St. George. In meandering along its twisted narrow paths, don't fail to record their curious old names—Petticoat Lane, One Gun Alley, Barber's Lane, Shinbone Alley, Old Maid's Lane and Printer's Alley.

Center of the town is King's Square, with White Horse Tavern fronting it on one side, the old Town Hall on the other. The imposing ruin of the unfinished church, approached along Kent Street, seems more like a crumbling old abbey. Other important points of interest include Penno's Wharf, St. George's largest steamer dock, St. George's Gaol, the old Tucker House and Durnford House, well preserved old Bermuda structures.

Across Castle Harbour is St. George's most distant section, Tucker's Town, which dates from about 1616, when the then governor attempted to move the settlement at St. George to the other side of the harbor. Crude remnants of

the abortive plot are still to be seen in its old buildings. Of more recent and successful development is Mid-Ocean Club, symbolic of the post-war boom in the 20's which revived the tourist trade. Below the clubhouse are the Natural Arches, always one of Bermuda's primary attractions.

HAMILTON PARISH

Harrington Sound, around which Hamilton Parish is built, can best be seen from a boat. You will be amply repaid by the richly varied shoreline around the sound. There is Mangrove Lake on the south side, with the golf course sloping to its shores. Harrington House, on the west side, is one of the oldest guest houses in Bermuda. Just beyond this, leave the boat to visit Leamington Cave which, with Crystal Cave farther on, is the most famous of Bermuda caverns.

Above Leamington is Tom Moore's house, actually situated on the opposite side of the land strip, overlooking Castle Harbour. This is among the finest eating places in Bermuda. Near and beyond the causeway to St. David's Island are other crystal caverns, including one known as Prospero's Cave, which many say places Shakespeare's *The Tempest* in Bermuda. In the middle of Harrington Sound is Trunk Island, its cool cedar groves and smooth bathing beaches providing an ideal spot for summer picnics. Abbott's Cliff, at the northern end of the sound, Shelly's Bay and Hamilton Race Track at the northwest and the dignified old Coral Beach Club at its western reaches complete your tour of Harrington Sound.

SMITH'S PARISH

Just below the Coral Island Club is Flatts Village, in Smith's Parish, notorious for many years as a center of smugglers. With improved law enforcement, Flatts Village declined to the sleepy little hamlet of a dozen odd shops it is now. It is a quaint bit of Bermudiana to contrast with the more fashionable aspects of the Islands.

THE WESTERN PARISHES

Of the three western parishes of Warwick, Southampton and Sandys, we have space for only a brief word or two. Inverurie, on the northern borderline of Warwick and Paget, is a romantic spot especially favored by young newlyweds. The parish boasts two fine golf clubs, Riddell's Bay and Belmont Manor. On its southern shore is Long Bay bathing beach, while on its north shore, overlooking Great Sound, is Spithead, of most recent fame as the home of Eugene O'Neill.

Southampton—or, as Bermudians prefer to call it, Port Royal—is the largest of the nine parishes and of particular interest because of its lighthouse at Gibbs Hill. Despite its nau-

Attack by allegation

LESS than four months after a motion picture projectionists' union in Miami, Florida, sought to regulate all movie projection in that city, another pressure group in Miami Beach attempted to infringe the freedom of non-theatrical projection in that sister city. Both of these attacks were defeated through efforts organized and directed by the ACL.

The latest attempt at pressure politics was sponsored by movie theatre managers in the city and was directed at the screening of 16mm. movies in Miami Beach hotels. The attempt was, in its methods, more than usually vicious and misleading, since the entire attack was made by allegation and innuendo. These allegations, shrewdly suggested but never openly stated, were contained in a letter-to-the-editor published in a Miami Beach paper. Among the phrases used by the theatre-manager correspondent were "most hazardous," "menace," "catastrophe," "panic."

What the theatre managers were trying to suggest to the public (and to the City Council) was that these open 16mm. screenings in hotel lobbies constituted a grave fire hazard. But, since the managers knew clearly that no such thing was true, they developed the new technique of attack by allegation.

This attack was reported to ACL headquarters by Harry H. Cohen, ACL,

a hotel manager and then president of the Miami Beach Hotel Association, and the ACL responded at once with a complete strategic plan for defeating the new effort. Key part of the plan was the outline of a letter of reply to the theatre managers, in which their allegations were first ridiculed and then scientifically disproved. Following this, the scientific data were submitted by letter to each City Councilman before the matter came up for hearing. At the hearing itself, reports Mr. Cohen, the theatre managers were represented by four lawyers but there was little or no argument. The managers' appeal that 16mm. movies be prohibited in the city's hotels *because of fire hazard* was deemed invalid.

It should be obvious to all what the true motives of the theatre managers were. They were not fighting, as they claimed, to "protect the public" against catastrophe. They were fighting, rather, to protect their considerable investments in theatres and equipment from screenings which they regard as unfair competition. With that aspect of the matter the ACL has no slightest concern. But we must be concerned when commercial rivalries are smoke-screened by allegations of *fire hazard* in amateur film. For a statement of our principles on that subject, see *Where We Stand* on page 318.

tical setting, there is a real country flavor to Southampton which cannot be appreciated from the one main highway. The more venturesome are urged to go on foot and explore the charms of the old Bermudian farms, hidden away behind the oleander hedges.

SANDYS PARISH

The principal section of Sandys Parish, at the extreme western end of the islands, is Somerset Island, the most thickly populated area of Bermuda next to Pembroke. Two natural attractions in the islands are found at Scaur Bay and Scaur Hill, these being the curious formations known as Cathedral Rock and Boiling Hole Grotto. Scaur Fort, atop the hill, and the London milestone on its north side, are features of the Sandys scene you will want to include among your pictures.

FLORA, FAUNA AND FUN

The foregoing has given but brief glimpses of these "thrice happy isles." Nothing has been mentioned of the prodigality of color and fragrance in Bermuda's flowers—the perfumed beauty of wild jasmine, the red coral trees, acacias, crotons, the perennially popular and lovely hibiscus, the smoky blue blossoms of plumbago vine, royal poincianas, the haunting frangipani and the splendor of the night-blooming cereus. The gaily plumed birds of the islands made Bermuda famous a century before its first white settlement—the cardinal grosbeak, the dainty ground dove, the white-eyed vireo, the bosun bird or longtail, the feathered gallinule.

Nor have we given due attention to the numbers of sporting events in the islands provided for the visitor. Besides tennis, golf, cricket and sailboat racing, fishing is among the stronger attractions of the islands. Varieties range from the American bluefish to the giant marlin, 305 pounds being the record catch to date.

By way of settling the long drawn out controversy, small motor cars, of the English Austin type, are now permitted in Bermuda; but the speed limit is set at 20 miles an hour in the country, 15 in the urban communities. Besides the little red train, there are buses and ferries for travel from one part of the islands to another. The most popular mode of travel, however, is still the bicycle and the carriage.

For unsurpassed scenic beauty, colorful variety of subject matter and a unique travel-film experience, Bermuda unquestionably offers the strongest appeal of any place we know. Only a prolonged stay in the islands will give you sufficient time to record a complete picture of their unique attractions and varied scene. But even a short visit can provide an enchanting vacation record film to charm any audience.

DYNACOLOR ANNOUNCES SENSATIONAL NEW LOW PRICES for Full Color Movie Film

8 mm.
Now Only
\$2.25

per 25 ft. Double Roll
(50 feet of pictures)

16 mm.
Now Only
\$7.00

per 100 ft. Roll
(No other size available)

Prices include Processing,
Tax and Return Postage

Tremendously increased acceptance of this amazing new color film . . . manufactured by an absolutely *new color process* . . . makes these low prices possible. Now you can use glamorous, glowing Dynacolor, unsurpassed in fine grain and speed by any other color film, at a cost actually **LESS THAN ORDINARY BLACK AND WHITE.**

Buy Dynacolor direct . . . the low cost, fast and easy way that assures fresh film *always*. Fill in and mail coupon below. Film reaches you promptly, via mail, and after exposure you return it for immediate processing in handy mailer furnished. Processed film, ready to view, is brought right to your door by the postman—no waste motion, no delay, no tedious trips to the store.

FULLY GUARANTEED

You must be satisfied or Dynacolor Corporation is not. If your Dynacolor film has not given satisfactory results . . . send it back with a letter of explanation. The full purchase price will be cheerfully refunded, together with possible suggestions as to how you can get better results next time.

Dynacolor comes
right to your
door!



DYNACOLOR
CORPORATION
ROCHESTER, N. Y.

Mail Coupon Today!

with cash, check or money order—and tell your friends about this great offer. . . . 8 and 16 mm. magazines to be announced later.

DYNACOLOR CORP., Rochester 3, N. Y. (Dept. 98)

Enclosed find \$.....
Please send the following Guaranteed Dynacolor Film to:

Name

St. or R.D.

City & State.....

..... rolls 8 mm. @ \$2.25 per roll \$.....

..... rolls 16 mm. @ 7.00 per roll \$.....

WANTED!

THE ACL wants an up-to-date list of photographic dealers in every community in the United States and Canada.

If there is a Classified Telephone Directory in your town, please clip the "Photographic Equipment & Supplies" section and shoot it in to us.

Your help will help us in building a still bigger and better ACL and

MOVIE MAKERS

420 Lexington Ave., New York 17, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.



REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.



Bell and Howell
16mm GSAP Owners..
Precision 'C' Mount
Installed on your camera—
\$14.50. Send camera front
or if sending camera, include
\$1.00 extra. Takes
all standard tele and wide
angle lenses. Guaranteed.

CENTURY PRECISION SPECIALTIES CO.
5733 Cahuenga Blvd., No. Hollywood, Calif.



**MOTION PICTURE
16mm PRINTERS 8mm**

CONTINUOUS—REDUCTION
Send for Descriptive Literature

UHLER *Fine Machine Co.*

15778 WYOMING AVE., DETROIT 21, MICH.

The right aperture

[Continued from page 296]

such units as the Movie Kodaguide.

With all of these exposure guides, they point out, the recommended correction for a light colored subject is *one-half stop less exposure than for the average subject!*

And so it is. But what these readers overlook is the highly essential fact that all of these guides function by measuring the intensity of light *falling on the subject* (incident light), rather than the light reflected from that subject. As such, they act exactly as does the incident light meter (see column 3 in the table). In doing so, they recognize the fact that the intensity of a given light falling on a subject is in no way affected by the color of that subject. This basic fact is borne out neatly by the unchanging reading of $f/8$ to $f/11$ returned by the incident light meter with all types of subjects.

Thus, it should be kept clearly in mind that corrective rule 1 applies only to *reflected light* meters and only to them when used in direct readings on the subject to be filmed.

CHECKS WITH METER BOOKLETS

Because of the apparent disagreement between the incident-light type of exposure guides and this rule of giving *more* exposure when reading on light colored objects, many filmers still find that counsel difficult to accept. To reassure them still further, we can point out that the "more exposure" rule checks exactly with similar advice given in official instruction booklets issued by the Weston and General Electric meter manufacturers. To wit:

From *Using Your Weston*: "Almost all scenes for color photography can be exposed for quite successfully by setting the 'C' position (on the dial of the Weston Universal meter) opposite the light value for the brightest color."

In practice, what will this mean? Let's say we read on a girl's sunlit face and get a light value of 400. If the normal (average) arrow is set on this number, the recommended exposure comes out $f/11$. This will, as we know from experience, result in under-exposure of the overall scene and also will render the flesh tones of the face too dark in color. But if the "C" marking (highlight marking) is set opposite 400, the recommended exposure now becomes $f/8$ —one full stop *more* exposure than the meter seemed to call for.

From *GE's Photo Data Book*: "If the reading is taken on the brightest part of the subject, a good average exposure will be obtained if the diaphragm is opened two to three f stops wider than the indicated setting."

This specific recommendation is made with reference to black and white emulsions, with a far greater brightness range than the 4 to 1 of color film. But it corroborates exactly the general principle being urged.

CLOSE DOWN ON DARK SUBJECTS

Thus, if we accept rule 1 (to open up on light colored subject readings), it is logical that the opposite will be true as well. This we can state as follows:

2: *If the meter is pointed at a dark colored subject, less exposure than the meter indicates should be given.*

The reason for this practice is exactly the same as with rule 1. The meter cannot think; therefore it will read the dark colored subject as if it were an *average* colored subject. The recommended aperture will be much too large (see the $f/4$ reading in the table). Thus, if this reading is followed in filming, the dark object will be rendered average in tone instead of the dark tone it truly is. And so the correction here is to give one to two stops *less* exposure than the meter indicated.

THE GRAY CARD METHOD

Correct as these methods are in principle, there are likely to be several problems in putting them into practice.

For example: (1) When is a subject truly *average* in color balance? (2) When is a subject truly *light* in color, or another subject truly *dark*? (3) Even if these queries are answered correctly, there still remains the problem of estimating *how* light the light subject is, *how* dark the dark one. It is because of these variables that many users of reflected light meters prefer the so-called "gray card method" of exposure calculation.

With this method no meter reading is ever taken directly on the subject itself—thus obviating any estimate of its relative color level. The meter is trained instead on a sheet of gray cardboard of fixed and known reflectance, which card is held in front of the subject or in lighting conditions similar to those illuminating the subject.

In general, this gray card may vary in size (say, 7 to 10 inches in longest dimension), but it must reflect approximately 18 percent of the light falling on the subject. In so doing it will give an exactly *average* reading for the lighting concerned. Such cards are available commercially. Eastman Kodak offers one known as the Neutral Gray Test Card; another version is manufactured by the Lowe Paper Company, of Ridgefield, N. J., and is called the Neutrowe Gray Test Card. Your dealer can get either one for you.

CORRECTING CARD READINGS

Since these gray cards, in reflecting 18 percent of the existing light, give

unvaryingly an *average* subject reading, it will be seen at once that *no* correction from this reading will be needed for an average scene (see column 2 in the table). However, it also will be seen in the table that the gray card (under a given light condition) will give exactly the same reading whether it is substituted for an average, light or dark colored subject. Thus, with the last two subject types some correction is required for the color level of the scene. These corrections are simple and may be stated as follows:

3: *When a gray card is scanned in place of a light colored subject, one-half stop less exposure should be given than the meter calls for.*

4: *When a gray card is scanned in place of a dark colored subject, one-half stop more exposure should be given than the meter calls for.*

In examining these rules, it will be seen at once that they correspond exactly with the similar recommendations offered by such exposure guides as those packed with the film, placed on cameras or in the Movie Kodaguide. And this is as it should be. For, when the gray card is substituted for the actual subject, a reflected light meter trained on it (the card) then functions essentially on incident light principles. It is measuring the intensity of light only, without regard for the varying color level (reflectance) of the subject to be filmed.

THE INCIDENT LIGHT METHOD

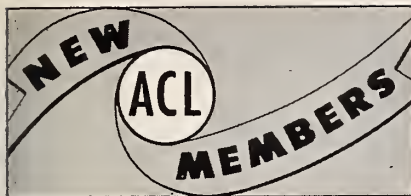
To be sure, when an actual incident light meter is used (instead of the gray card and reflected light meter), the measurements are made directly of the light falling on the subject. But the principle is the same and the kind and amount of correction for light and dark objects will be the same (see column 3 in the table).

These corrections will be (1) none at all for an average colored subject; (2) one-half stop less exposure than the meter indicates for light colored subjects; (3) one-half stop more exposure than the meter indicates for dark colored subjects.

In column 3 of the table these corrections are accurately indicated. It is interesting to note, however, that the basic reading of light intensity given by the incident light meter used was one-half stop higher than similar readings obtained with the reflected light meter on a gray card.

It seems possible that these basic readings may be open to question. MOVIE MAKERS will welcome reports from its readers on whether they have encountered similar differences.





A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Don B. Ambrose, *Newark, N. J.*
George F. Tate, *Dayton, Ohio*
A. G. Homa, *Brooklyn, N. Y.*
Kurt Bayer, *Jamaica, N. Y.*
Harry F. Buttel, *Red Bank, N. J.*
Fred J. Ruof, jr., *Lancaster, Pa.*

Addie Lee Adkison, *Dallas, Texas*
Rev. E. C. Baumhofer, *McHenry, Ill.*
Joseph Hammer, *Hillside, N. J.*
J. Ingrassia, *Brooklyn, N. Y.*
George Jenny, *New Orleans, La.*
Stanley Marchelos, *Niagara Falls, N. Y.*
Donald Keith McBride, *Kansas City, Mo.*
T. P. Della Pepa, *Newburgh, N. Y.*
Murray Rothstein, *Brooklyn, N. Y.*
Bernie Todd, *Des Moines, Iowa*
Ben P. Torre, *Newark, N. J.*

Orville P. Birch, *San Francisco, Calif.*
Louis V. Ginneken, *New York City*
Wallace Gullick, *Pipestone, Minn.*
S. S. Marshall, *Vermont, Ill.*
Merle Miller, *Oneida, N. Y.*
Eugene Nottberg, *Kansas City, Mo.*
J. E. Shepherd, *Fair Oaks, Calif.*
Russell H. Vetterlein, *Buenos Aires, Argentina*

S. C. Balliet, *Baton Rouge, La.*
Thomas A. Burch, M.D., *Guatemala City, Guatemala*
Sidney D. Lester, *Short Hills, N. J.*
Ruth McNitt, *Ann Arbor, Mich.*

J. F. Conolly, M.D., *San Francisco, Calif.*
Joy K. Huber, *Lafayette, Ohio*
Harry H. Krumbiegel, *Bernardsville, N. J.*
Sam Sohnen, *Brooklyn, N. Y.*
Ray Belanger, *Watervliet, N. Y.*
Charles M. Bradburn, *Charlotte, N. C.*
Lee Chouinard, *Cohoes, N. Y.*
Leo J. Nartker, *Dayton, Ohio*
Harald Pietschmann, *New Hyde Park, N. Y.*
J. L. Wallis, *Talladega, Ala.*

Mrs. Harriet Allen, *Milwaukee, Wisc.*
Gian Paolo Bacci, *Rome, Italy*
John L. Cooley, *Marysville, Wash.*
Emanuel J. Marcus, *Yonkers, N. Y.*
Dr. Bernard Helicher, *Philadelphia, Pa.*
Howard Mewherter, *Latrobe, Pa.*
R. S. V. Poulier, *Colombo, Ceylon*
Chaplain Louis V. Walters, *New York City*
Luis M. Beraza de la Rica, *Bilbao, Spain*
Berwyn MacFadden, *New York City*
John B. Morrison, *San Pedro Sula, Honduras*

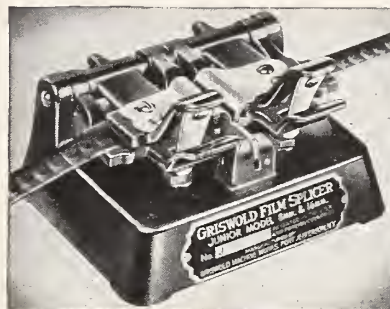
Philip A. Simpson, *Washington, D. C.*
Walter W. Laseter, jr., *Miami, Fla.*
Alfred L. Liebman, *Staten Island, N. Y.*
Wilbur Brennen, *Jamaica, N. Y.*
Sigurd Hansen, *Oakland, Calif.*
William A. Kiehle, *New Rochelle, N. Y.*

D. E. Mikol, *Chicago, Ill.*
Capt. Carroll M. Newstrom USAF, *San Francisco, Calif.*
Daniel Chako, *Hong Kong*
M. B. Denny, *Jackson, Miss.*
S. N. Goldman, *Oklahoma City, Okla.*
J. M. Hunter, *Lexington, Tenn.*
Capt. Robert E. Jones, *New York City*
Hubert J. Mertz, *Indianapolis, Ind.*
Rhys Carpenter, *New York City*
Leo Peysack, *New York City*
Mrs. Annette P. Horan, *Jersey City, N. J.*

PAYS FOR ITSELF BY THE FILMS IT SAVES...

THE GRISWOLD SPLICER

Poor splices ruin more films than anything else. Splices that are not square or out of line cause films to jump the sprockets. This results in torn perforations and breaks. None of this can happen when you use a GRISWOLD Splicer—because the GRISWOLD is a high precision instrument with exclusive features that assure right-angle cuts with perfect alignment of film and spacing of perforations every time. It's a money-saving investment for every movie maker and exhibitor. If your photo dealer can't supply you, order direct from our National Distributor



THE GRISWOLD JUNIOR MODEL for 8 and 16 mm films—only \$15 There's a GRISWOLD model for every size and type of film.

NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS

DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

NEW IMPROVED

1950

MOVIE MAKERS BINDER



NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.

420 Lexington Avenue, New York 17, N. Y.

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different... better and tailored to your taste. Try our method FREE.

COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES

175 Fifth Avenue Dept. M New York 10, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way Seal Beach, Calif.

16 MM and 8 MM DUPLICATES

8 MM COPIES OF 16 MM

16 MM COPIES OF 8 MM

COLOR AND BLACK & WHITE

16 MM SOUND RECORDING

and other services to 16mm producers

.35 MM SLIDE and FILM STRIP SERVICE

16 MM and 8 MM

Motion Picture Service

WRITE FOR PRICES DEPT. M

GEO. W. COLBURN LABORATORY, Inc.

164 N. WACKER DRIVE, CHICAGO 6, ILL.

8 CLUBS 16

St. Louis dines The fourteenth annual meeting and banquet of the Amateur Motion Picture Club of St. Louis, held in June, featured the installation of new officers and the awarding of prizes to the outstanding 8mm. and 16mm. films of the year. *Remember*, by Oscar Ochs, ACL, received the award in the 16mm. class, *Two Weeks With Pay*, by Irma Kaiser, the 8mm. honors. The prize winning films were screened during the entertainment.

Martin B. Manovill, ACL, assumed the duties of president, with Ray Gehl and William F. Gross assisting as first and second vicepresidents. The other new officers are A. J. Blume, ACL, treasurer; Ruth E. Pankau, secretary; Ben E. Betts and O. H. Stanton, directors.

South Side session A recent gathering of the South Side Cinema Club, in Chicago, featured the showing of two outstanding films by Metro Movie Club, ACL, members William Ziemer and Harry Boulet, jr., ACL. They were *Wheels of Steel* and *Gold-diggers of 1949*, respectively.

The club picnic in June launched the new group production, *The Magic Lotion*. The picnic was held in Mascoutin Forest Preserve, Chicago.

Albany Recent club events of the Amateur Motion Picture Society of Albany, ACL, included a guest night, when non-members were invited to screen their films for the group; a trip to Pittsfield, Mass., where nine AMPS members showed their pictures, and an election of officers. New officers include Lou Vella, president; Madeline Lemperle, ACL, vicepresident; Mary Robilatto, secretary, and Ray Belanger, ACL, treasurer.

The AMPS program at Pittsfield included *Winter Vacation in Florida*, by Rose and Mary Robilatto; *Story of Do-Nut*, by Mr. Belanger; *Only Three Hours Away*, by

The people, plans and programs of amateur movie groups everywhere

Helen C. Welsh, ACL, and *Caledonian Chronicle*, by Esther Cooke, ACL. The non-members' films shown in Albany were *Maine*, by John Devine; *Yellowstone*, by Doris Riddick; *Day Camp*, by Frank Gifford, and *New England Thru the Year*, by Charles Grounds.

MMPC elects The entire panel of officers serving the Metropolitan Motion Picture Club, ACL, during the past club season was returned to duty for 1950-51 at a recent election. The incumbents are John R. Hefelee, ACL, president; Harry Groedel, ACL, first vicepresident; Murray Booth, ACL, second vicepresident; Ernest Miller, ACL, treasurer, and Alice Burnett, ACL, secretary.

At the last members' meeting of the season, Frank E. Gunnell, FACL, Joseph R. Samel and J. Christian Vogel, ACL, were re-elected to the club's board of directors, with Raymond Moss, ACL, being newly elected to the group.

Oak Ridge The final session of the Oak Ridge (Tenn.) Cinema Club was held at the Ridge Recreation Hall, with Charles Harrill presiding. Mr. Harrill also presented an illustrated lecture, *Trick Effects for the Amateur*. Keith Brown projected his twenty five minute color film, *Skyway to Mexico*, for the entertainment of the gathering and to stimulate discussion of travel film plans.

Brooklyn party Members of the Brooklyn Amateur Cine Club, ACL, wound up their season with the annual party, held again this year at Billy Rose's Diamond Horseshoe. Russell Rathbone was in charge of arrangements.

New officers for 1950-51 are Eugene Adams, president; Bertram Seckendorf, ACL, vicepresident; Louis Dishot-sky, secretary, and Samuel Fass, ACL, treasurer. The board of directors is made up of Irving Gittell, Max Kahn, Arthur Rosenthal, Francis Sinclair, ACL, and Mr. Rathbone.

Long Island The Long Island Cine Club, ACL, of Lynbrook, N. Y., adjourned for the summer, plans to take up the work of cutting and editing its group production, *A Case of Mistaken Identity*, when it resumes in the fall. The last meeting featured a showing of *Northern New Jersey*, *Industrial Empire*, by Albert Renich, and a Celluloid College instructional film.

An election of officers for the coming season also was held. The new officers include Arthur O. Gustavson, ACL, president; Charles Rose, vicepresident; Caroline Traver, corresponding secretary; Johanna Petrillo, recording secretary, and Edward Remsen, treasurer. The other directors chosen were Harmon Traver, Madelene E. Bateman and Mr. Renich.



KANSAS CITY (Mo.) 8-16 Home Movie Makers marked second anniversary with elaborate birthday cake by member Mrs. L. W. Critchfield. Cutting (l. to r.) are Robert C. Davis, vicepresident; John C. Sherard, founder president, and Herman B. Davis, the secretary and treasurer.

Visitor in Italy ICAL-MILANO, the Italian amateur cinema club in Milan, had as its guest a few months ago Mrs. Madeline Lemperle, ACL, of Rensselaer, N. Y. She was presented with a bronze statue of the Virgin, a copy of one atop the Milan Cathedral.

Two films were projected for the entertainment portion of the program, *Symphony in White and Blue* and *The Breeding and Hunting of Pheasants*, with sound on wire, both by Nino Zucca, ACL, club vicepresident.

Ottawa elects The Ottawa Cine Club, in Canada, now in recess, chose a new slate of officers before adjourning for the summer. Watson Balharrie, ACL, was named president, with the following board of executive members: Arthur Phillips, Elizabeth Edwards, Norman Fee and Pete Robertson. Other officers are designated by the new executive board when they take office.

Los Angeles 8's Competition was keen in this year's Ladies Night contest sponsored by the Los Angeles 8mm. Club, with eleven entries submitted. The top winners were, in order: *Catalina Cruise*, by Catherine Guerrieri; *Pansy Faces*, by Sylvia Higgins, and *Here's Your Hat*, by Marion Dance. John Walter, Earl Janda and Paul Cramer served as judges.

The group is sponsoring the inter-club contest held in conjunction with the manufacturers and dealers exposition this month. Results were not known at press time.

Schenectady Members of the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., were guests of the Schenectady Photographic Society, ACL, at their last meeting of the season. The program of films shown by the visitors included *Fur and Feathers*, by Pauline Mattoon, ACL; *And West is West*, by Alec J. Gaylord; *Railroad Excursion*, by Harold S. Endicott, ACL;

Elgin Whigam, ACL



GOLDEN GATE CINEMATOGRAPHERS, of San Francisco, pose for their picture before the conservatory in city's Golden Gate Park, site of the group's first field day. Note number of tripods.

Harvest Festival and *New York to Paris in 12 Minutes*, by Mabel D. Bradway, ACL.

An election of Schenectady officers resulted in Harlan M. Webber, ACL, becoming president of the society. Lewis B. Sebring, ACL, is new chairman of the Movie Group, with Mrs. Arlene Noone as secretary.

Chile ballot The new slate of officers for Cine Club Amateur de Chile, ACL, is headed by Carlos Feuereisen, president, with Juan F. Berndt, vicepresident. Enrique Ropert is treasurer, F. Wendriner, director, and Enrique Gundermann, ACL, secretary.

The Five Best contest, sponsored by the club, is open to all Chilean amateurs and will close on September 26, 1950.

Peoria dines The end of the season for members of the Peoria (Ill.) Cinema Club was marked by their twelfth annual banquet. Awards were given out for the outstanding work of the year and winners of the club contest. Kurt Leucht occupied top position on the honors list for his comedy film, *Forewarned is Forearmed*. *Memories*, by Harold Benz,

ACL, took second place, the third place plaque going to Ralph Werner for *Wisconsin in October*. Runnersup were *The Circus Comes to Town*, by Ida Mae Harms, ACL; *Let's Go Fishing*, by Carl S. Koch, ACL, and *A Trip to Florida*, by Gordon Selkirk, ACL.

Following the awards, Dr. Victor Williams screened some of his travel films. Mrs. Harms, club president, was in charge of the dinner.

San Francisco Members of the Golden Gate Cinematographers, ACL, of San Francisco, enjoyed their first field day this summer. The event was held in Golden Gate Park, most of the activities centering around the conservatory, where a study in flower filming engaged members a good part of the day. Advanced filers were on hand to instruct the novices. A picnic supper followed.

Rochester A Trouble Shooting Clinic was a feature of a recent meeting of the 8mm. Club of Rochester. A. L. Terlouw, of the Eastman Kodak Company, was the speaker. An instructional film, *Exposure and Exposure Meters*, was projected. The entertainment half of the program was headed by *Jones Beach*, 1949 Ten Best winner by George Mesaros, FACL. Other films shown were *Angels Are Made of Wood*, by Herman Bartel, *Red Cloud Lives Again*, filer not given, and *Escape*, by Francis J. Barrett.

Milwaukee Recent gatherings of the Amateur Movie Society of Milwaukee, ACL, provided members varied film fare. A talk and demonstration was given by Carl Miller, of the Weston Electrical Instrument Corporation, on the subject of proper lighting. *Exposure Meters* and *Family Album* were projected to illustrate his points. *Minnesota State Fair*, 1948 Ten Best winner by the Minneapolis Cine Club, ACL, was screened. Highlight of

Charles H. Benjamin, ACL



BROOKLYN AMATEUR CINE CLUB, ACL, slates a scene in demonstration of production techniques.

Classified advertising

10 Cents a Word Minimum Charge \$2

Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS SAYS:** If you'd like to make a trade, write, or join the great parade that makes a bee-line to my store for camera values by the score—Charles Bass, President. Bass buys 'em, sells 'em, and trades 'em. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **AURICON** Cine-Voice camera, immediate delivery, \$695.00. Colortran converters to boost ordinary 150 watt bulbs to more than 750 watts each, \$27.50. Wide selection 16mm. cameras and projectors available. THE CAMERA MART, Inc., 70 West 45th St., New York.

■ **WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES**—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: $\frac{1}{2}$ " f/1.9 Berthiot Cinor, \$29.50; $1\frac{1}{2}$ " f/3.5 Cine Telephoto, \$34.50; 2" f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptor, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

EQUIPMENT WANTED

■ **CINE-SPECIAL:** with or without lenses, accessories. State details. Phone LACKAWANNA 4-0793, in New York City, or BOX 286, MOVIE MAKERS.

FILMS FOR RENTAL OR SALE

■ **UNUSUAL** industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ **CASTLE** Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ **USED** and new Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ **SOUND, SILENT MOVIES:** lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. GALLOWAY FILMS, 3008-5th St., SE, Washington 20, D.C.

■ **24 GLOSSY PHOTOS**, Beautiful Models, \$1.00. Illustrated catalog, 25¢; none free. IRVING KLAU, Dept. DB-32, 212 East 14th St., New York 3, N. Y.

■ **1000' 16MM.** Silent-sound film, \$7.50. Medicals, oldtime movies, others. Catalogues, "The End" title, 10¢. INTERNATIONAL, 2120 Strauss, Brooklyn 12, N. Y.

■ **HAWAII'S VOLCANO ERUPTION—1950:** Spectacular Kodachrome silent, 8mm., \$9.50; 16mm., \$16.50. Send airmail stamp for complete Hawaiian subjects listing. CINEMATOGRAPHY, P. O. Box 4034, Honolulu, T. H.

MISCELLANEOUS

■ **KODACHROME DUPLICATES:** 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **NO NEGATIVE ? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ **OLD MOVIE FILMS**, books, posters, stills, magazines bought, sold, traded. FRIENDLY SERVICE, Box 78, Radio City Post Office, New York 19.

another session was *Canoe Country*, by Murl Deusing. *Central America*, by Gertrude and Walter Militzer, completed the screenings.

The club continues to sponsor its shut-in program, under the leadership of DeLyilia Mortag, with club members alternating from month to month in making up the program.

Mashonaland The Mashonaland Photographic Society, of South Africa, has sent us a list of winners in its first contest to choose the best films produced in Southern Rhodesia. First prize went to C. D. Adams for *Beyond the Blue Horizon*, 600 feet of 16mm. color, with sound on tape. *Tour of England, Scotland and Wales*, by A. T. Goode, and *The Lure of the Farm*, by J. Davenport, filled second and third positions.

Bell session *Lights*, by R. G. Hall, ACL, was a feature of a recent meeting of Bell Camera Club, of Denver. The movie was followed by a talk, *How the Amateur Can Improve His Movies*, by Jean Du-bois, professional newsreel cameraman.

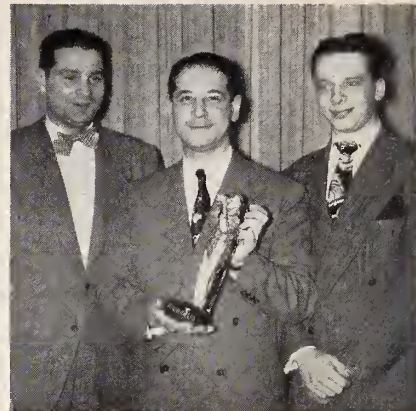
Australia First prize in a recent contest sponsored by the Western Australia Amateur Cine Society, ACL, has been won by Len. Montagu, ACL, with *Out to Lunch*. Mr. Montagu based his film on a script of the same name written by William Howe, ACL, formerly on the League staff, which was published in MOVIE MAKERS for August, 1947. In addition, the winner received the David Link Trophy for the most outstanding amateur film of the year.

Golden Gate Highlight of a spring meeting of the Golden Gate Cinematographers. ACL, of San Francisco, was the screening of 800 feet of 16mm. Kodachrome travel pictures of Italy and Switzerland, shot by seventeen year old Marilyn Roth. *Your Camera and How to Use It*, instructional film, was shown on the same program, along with *San Francisco*, by A. V. Brady, ACL, and some untitled reels by members who made the bus trip to Carson City, sponsored by the Northern California Council of Amateur Movie Clubs.

Cincinnati Highlighting the mid-summer sessions of the Cincinnati Movie Club was a talk, *Why Should I Shoot It?*, by Samuel Beall of Wilding Picture Productions, Inc. Following his discussion, he projected two of his films, *Big Tim*, an animated cartoon in Technicolor, and a prize winning safety film, *Last Date*.

On the club's agenda are *Surgery of the Eye through the Camera Lens*, a lecture by Dr. Cyril E. Shrimpf, com-

Phil Dorf



T & V MOVIE CLUB contest winners, in New York City, are (l. to r.) Saul Maslow, ACL, second; Robert M. Coles, ACL, first; F. Fisher, third.

ing up this month, and *Cruise to Puerto Rico and the Virgin Islands*, a film by Dr. William McKee Germain, scheduled for September screening.

Auckland program The Auckland 8 Movie Club, ACL, in New Zealand, devoted a recent session to the problems of exposure and editing. The first was treated with the aid of *Exposure and Exposure Meters*, an instructional film. Another such film, *Film Editing*, proved very helpful on the question of where and why to cut. Discussion of the subject was led by Harry Reynolds.

The entertainment portion of the meeting was given over to a talk by J. C. Lesnie and the screening of a film on Australia, shot by member L. A. Millar on a recent visit there.

Kansas City A Bell & Howell night attracted a large gathering of the 8-16 Home Movie Makers, of Kansas City, Mo., last month. An equipment display, panel discussions, distribution of free literature and the screening of the Bell & Howell sound-color feature film, *The Show Must Go On*, were features of the evening. Members' films were also screened, a prize going to the best one on the program.

San Francisco Members of the Cinema Club of San Francisco enjoyed the varied film program arranged for a recent gathering by program chairman Ray Frick, under the title of Variety Night. The program opened with *Sunset on the V & T*, by Larry Duggan, followed by his *Building the Golden Gate Live Steamers Track*. *Maiden Voyage of the S.S. Lurline and Hawaiian Scenes*, by Leon Gagne, and *Death Valley*, a group of about fifty Kodachrome slides by Ben Nichols, completed the showing.



Book reviews

■ *The Information Film*, by Gloria Waldron; 281 p., cloth, \$3.75; Columbia University Press, Morningside Heights, New York City.

A report of the Public Library Inquiry, *The Information Film* covers all aspects of 16mm. films as used for educational purposes. Production, distribution and use of the films are all carefully investigated. Much of the material was gathered through field trips and personal interviews. The volume is a useful survey of how the 16mm. field looks to the non-hobbyist.

■ *Field Book of Nature Activities*, by William Hillcourt, ACL; 320 p., cloth, \$3.95; G. P. Putnam's Sons, 2 West 45th Street, New York City.

Primarily a detailed work on all phases of interest among the representative forms of wild life, William Hillcourt's *Field Book* should interest all filmmakers who also have a love of nature. Mr. Hillcourt believes in linking one hobby to another, and he has included brief but illuminating passages on natural activities that make interesting movie subjects. His ideas will inevitably suggest others to the advanced filmmakers and naturalists.

Creative camera movement

[Continued from page 294]

THE FOUR PRINCIPLES

The purpose of the shot, remember, was to create the impression that the camera itself was in motion. Actually, though, a great deal of the action took place while the camera was static. Have you noticed that the shot was really made up of five static compositions connected by links of camera motion? The first static composition was a close-up, showing the hero fiddling with his briefcase. The second was a near shot of the agent reaching for the handbill, while the third was the closeup as he looks at it. He then signals for his partner and the fourth view was a long shot of the partner. As the partner walks toward the camera, the fifth shot is of the partner and the hero together. So the first principle is this: *Much of the important action should occur during static shots.*

The second principle can be considered a practical interpretation of the first. Since all of this action was taken at one time, this meant that the camera had to be focused at one distance. Thus, part of the trick of placing the tripod was to find a spot where the two near shots would be about the same distance from the camera. I picked that as the focal distance; then I made sure that the closeups weren't

too close and the long shot wasn't too long.

To be sure, the small dimensions of the room were now an actual aid. The setting was compact enough to make possible the use of a single focal setting throughout. But of equal importance in this kind of shooting is using the right lens and making sure of adequate depth of field. The *right* lens, without question, is the wide angle. Not only does it execute pan shots more smoothly than its longer brothers, but its short focal length assures the maximum depth of field at any aperture. If added depth is needed (you can tell from the wide angle depth chart), then, of course, the answer is to pile on more light for a smaller aperture.

Thus, our second guiding principle in this type of shooting is this: *The dimensions of the setting and the placing of the static scenes should be planned so that a single focal setting will be adequate for all action.*

Important as the static shots are, there are also three times that the camera actually moves, and the third principle concerns them. It is these links of movement which give to the whole sequence the feeling of unity that I was after in the first place. If the technique is to be successful, these connecting links must knit the static compositions together by following some natural business in the action. For example, when the hero finds the handbill and gives it to the agent, the camera follows that action naturally. Again, after the agent has gestured to his partner, the camera turns to see who is being called. Finally, the camera keeps its eye on the partner as he walks forward to look at the handbill.

From these examples, our third principle (actually already stated) should be quite clear: *The connecting links which create the impression of camera movement must originate from natural lines of movement dictated by the action.*

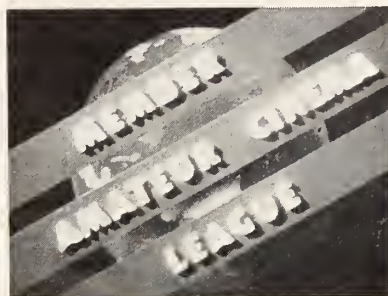
Our fourth principle derives from and acts as a brake on the third. For, once you begin to experiment along these lines, there is a temptation to move the camera too much and over too great an area. Despite how the sequence may sound which I have described, the actual panning or tilting of the camera was over an arc never greater than twenty degrees. This was enough to create a sense of actual camera movement, but not so much as to destroy the important feeling of unity.

Let this, then, be the fourth guide: *Too extreme a path of camera move-*



THE ACL LEADER

signature of a
GOOD FILM



To all ACL Members:

Yes, we've put in 11 re-orders for the ACL Full Color Leader—and still your orders are pouring in.

If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

More information on the Amateur Cinema League and its activities will be found on the inside back cover and page 290 of this issue of MOVIE MAKERS.

AMATEUR CINEMA LEAGUE, Inc. 8-50
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each

_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____

Street _____

City _____

Zone _____ State _____

WHERE WE STAND

AS REPORTED on page 310, under the heading *Attack by Allegation*, the theatrical motion picture interests in the Miami, Fla., area have once again attacked the freedom of 16mm. movies. And once again the Amateur Cinema League, acting in this instance through a member directly concerned with the matter, has successfully beaten off the attack.

Pleased and proud as we are at this latest success, we nevertheless believe that the time is ripe for a statement of principles—as well as these reports on practice.

In any struggle between antithetically interested parties, it is inevitable that a certain amount of emotional heat will be generated. Emotional heat is not conducive to clear thinking. And yet cool, clear analytical thinking is of the utmost importance in all of these controversies. We invite, even urge, all amateur filmers to join with us for a moment in such an exercise.

The attempt last January to regulate all motion picture projection in the City of Miami was sponsored by a theatrical projectionists' union. League headquarters organized and, through its vicepresident and a local ACL movie club, led the fight which defeated *that* effort.

The attempt this May to prohibit the use of 16mm. projectors and films by all hotels in the City of Miami Beach was sponsored by a group representing local theatre management. The ACL again planned and led the fight which defeated *that* effort.

On the one hand, a labor union; on the other hand, management. And yet the ACL felt obligated to oppose them both. Surely this direct contrast should make clear beyond all cavil that the ACL was in

neither case opposed to the group itself. We are no more "anti-labor" than we are "anti-management." Nor are we, in these arguments, "pro" either one. Actually, we are completely unconcerned with the source of these attacks. But we are vitally and unalterably concerned with the nature of the attack itself. Let us illustrate . . .

Both of these Miami efforts at pressure politics based their arguments on the alleged *fire hazards* of 16mm. and 8mm. film. Since all such film is coated on cellulose acetate base (as opposed to the theatrical-sized cellulose *nitrate*), it can be conclusively proved that 16mm. and 8mm. film constitute *no fire hazard of any kind*. It was this fact which was proved in each case, and it was this fact and this fact only which defeated the proposed regulations.

But why, you may well ask, should the ACL be concerned with whether hotels in Miami Beach are prohibited from showing 16mm. movies? The answer is that we are not. What interests us is the proposed *reason* for such regulation. Wherever—as in this instance—the reason is alleged fire hazard, we are vitally concerned. For to admit, even tacitly, that acetate film creates fire hazard in a hotel is to admit as well that it creates the same fire hazard in your home. Thus, if you permit such a reason to justify regulation in one place, there is no longer any argument to block regulation in the other.

For the present, then, it boils down to this. The ACL will continue to oppose with all its resources any effort at regulation, no matter what its source, which is based on the utterly invalid argument of fire hazard. Perhaps some day the pressure groups will realize how silly, not to say stupid, it is to attempt this argument in the first place.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, President
Ethelbert Warfield, Treasurer

Ralph E. Gray, Vicepresident
James W. Moore, Managing Director

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of *MOVIE MAKERS*, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

ment will impair the dramatic unity of the scene and thus undermine its effectiveness.

Now, there are the four principles you need to create shots that will have a "roving camera" feeling. It's up to you to apply them. For instance, what about using this technique in a picnic film? The family is sitting around a card table eating supper. The camera is in the center of one side. Dad is to your left. He's just cooked a hot dog and is maneuvering it off the fork. It finally plops off and into a roll, which

he hands to Mom. She's sitting right in front of you. She spreads mustard on it and then hands it to Billy, who is sitting to your right. He finishes the shot by taking a huge bite from the hot dog. Filmed in this way, your one shot will tell an entire capsule story.

There are countless other occasions when two or three actions follow one another so naturally that the best way to shoot them is in one shot. But when you plan to do so, remember the four guiding principles we have discussed: (1) Have the majority of your impor-

tant action occur while the camera is immobile; (2) Stage these key static compositions so that all take place within the range of a single focal setting; (3) Plan your connecting links of movement so that they originate naturally from the dramatic action; (4) Confine your camera movements within limits which will not impair the essential unity of the sequence as a whole.

All right then, go to it. Apply these principles, and you'll discover an exciting new world of picture possibilities.

NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York 17, N. Y.

August 1950

TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia ($\frac{1}{2}$ " in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal.* But you'll have to see this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—\$1.00 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its $2\frac{1}{4}$ " by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at \$.25 each or 5 for \$1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

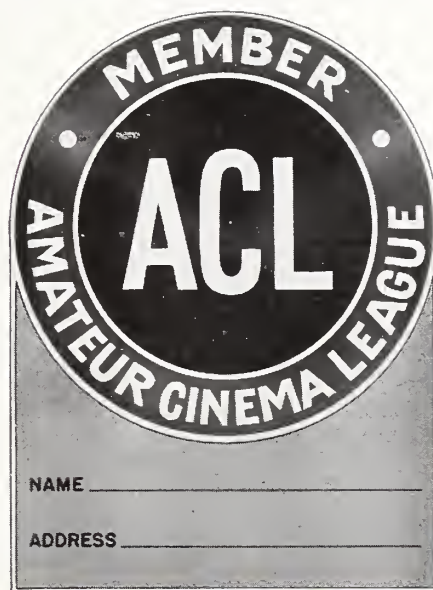
JAMES W. MOORE
Managing Director

* P.S. ACL members of one through four years standing are entitled to wear the silver-plated pin. ACL members of five years standing (or more) are privileged to wear the gold-plated pin. . . . We'll send the right one!



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

AMATEUR CINEMA LEAGUE, Inc. 8-50
420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

_____ **PINS** ☐ screw-back lapel type at \$1.00
_____ ☐ pin-back safety clasp type each

_____ **DECALS** at \$.25 each or 5 for \$1.00

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

Kodak
TRADE-MARK

THE WORLD'S MOST
VERSATILE 16MM.
MOTION-PICTURE CAMERA

Cine-Kodak Special II Camera



Adjustable- Opening Shutter

Cine-Kodak Special II Camera has a shutter that can be operated at open, half-open, quarter-open, and closed . . . and can be

changed while the camera is running. The adjustable shutter makes fades and dissolves simple, in-the-camera operations . . . and provides an additional way to control exposure. There's another important application—"stopping" action. Closing the shutter to half- or quarter-open and running the camera at faster-than-normal motor speeds make possible exposures as short as an amazing 1/560 second . . . for extra-sharp movies of fast-moving objects.

Incidentally, you run no risk of wasting film with the "Special" when operating the camera with the shutter closed. At the conclusion of a fade-out, the motor stops automatically as the lever reaches the "closed" position. A slight further adjustment lets you run or rewind film with the shutter closed if you choose—but a buzzing signal provides a warning.

One of a series of pages which help to explain why Cine-Kodak Special II Camera is properly known as the world's most versatile 16mm. motion-picture camera.

Superb 16mm. motion-picture camera with the controls for special effects integral with the basic model. Fully capable for precision movie making just as it's supplied . . . and further adaptable through accessories to meet the specialized requirements of every field served by 16mm. motion pictures.

One of Cine-Kodak Special II Camera's standard features is described at the left. For further details about this outstanding 16mm. camera, see your Kodak dealer . . . or write Rochester for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, standard Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 63mm. f/2.0 Lens.

P 11 1950

DATE 1950

MOVIE MAKERS

SEPT.
1950
25c

©GIB 262913

THE LIBRARY OF
CONGRESS
SERIAL RECORD
SEP 19 1950

Copy

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

ACTION SUBTITLES • BUILD A SUPER-TITLER • FILMING SUNSETS

Bolex-Paillard

presents the first really NEW 8mm Projector

THE BOLEX* M-8 HAS EVERYTHING AND COSTS ONLY \$167.25

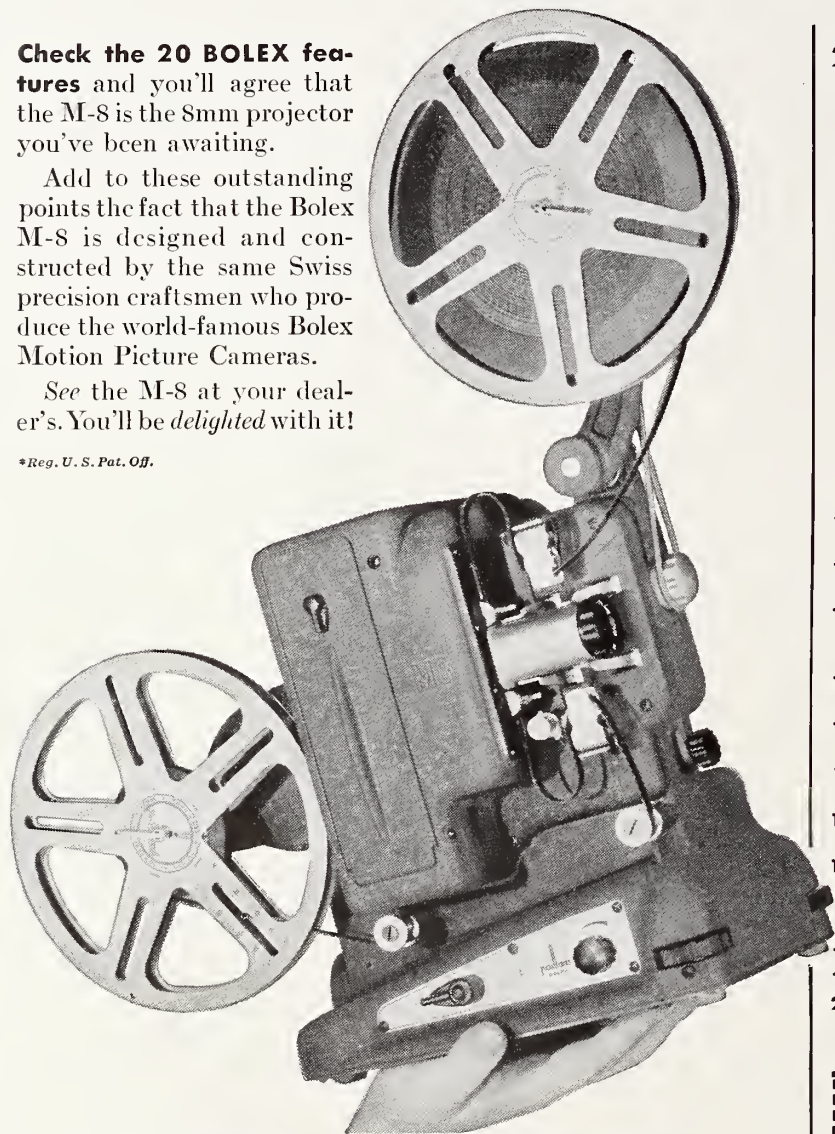
(Deluxe carrying case available at \$18.75 additional)

Check the 20 BOLEX features and you'll agree that the M-8 is the 8mm projector you've been awaiting.

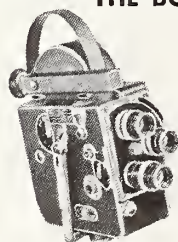
Add to these outstanding points the fact that the Bolex M-8 is designed and constructed by the same Swiss precision craftsmen who produce the world-famous Bolex Motion Picture Cameras.

See the M-8 at your dealer's. You'll be delighted with it!

*Reg. U. S. Pat. Off.



WORLD'S FINEST 8mm MOTION PICTURE CAMERA THE BOLEX H-8—\$282.50 LESS LENS



For the finest 8mm home movies, amateur and semi-professional cameramen all over the world prefer the Bolex H-8. See it, too, when you visit your dealer, as well as the line of Kern-Paillard Lenses made especially for the Bolex H-8. There is nothing finer in the Home Movie field.

20 OUTSTANDING FEATURES

1. Automatic loop former—exclusive *new* film protection.
2. Brilliant illumination through *new* color-correcting condensing system.
3. *New-type* film sprockets for easiest threading.
4. Sensational *new-type* claw mechanism assures rock steadiness, eliminates noise.
5. *New* vertical and horizontal film control assures perfect alignment of the image on screen.
6. *New* single switch control automatically controls ventilating system and the lamp. Prevents accidental turning on of the projector bulb when blower system is not in operation.
7. *New* remote control outlet built into projector for floor lamp. Floor lamp automatically goes off when projector lamp goes on.
8. Hinged lamp receptacle permits quick changing.
9. Projector is equipped with *new* rapid motor driven rewind (and auxiliary hand rewind).
10. Direct motor drive is silent running, eliminates noisy gears.
11. Hinged aperture plate enables easy access to gate for cleaning.
12. Specially coated Kern-Paillard 20mm f/1.6 lens, gives big, brilliant pictures at a short projection throw.
13. Upper spool arm serves as carrying handle. Total weight only 12 lbs.
14. Framing is accomplished by moving film, rather than the aperture plate, with convenient knob.
15. *Newest-type* forced draft cooling system delivers more cooling than necessary in hottest weather.
16. 400-foot reel capacity gives half-hour projection without change.
17. Film speed control switch for high speeds, and low speeds down to 12 frames per second. *New* audible siren sound informs operator when projector is running too slow.
18. Fingertip off-switch.
19. AC-DC operation.
20. Lamp housing never too hot to touch.

PAILLARD PRODUCTS, Inc.,
265 Madison Avenue,
New York 16, N. Y.

Gentlemen:

Please send me free descriptive booklet on the new Bolex M-8 Projector, and the name of my nearest dealer.

Name _____

Address _____

City _____ State _____

MM-950





Keep them
"forever
young"!

Never again will they relive this moment. The sparkling sun, the eager smiles, the childish handclasp. The day will come, though, when they will want to—and so will *you*—in movies made on Ansco Hypan Film.

Hypan captures those precious memories as no other film can. It has splendid panchromatic color balance—*plus extremely fine grain and sparkling contrast*—to give you outstanding results on your screen. Your family,

your friends and neighbors, will not only applaud the brilliant lifelike quality of your movies made on Hypan . . . they'll want to come more often and stay later!

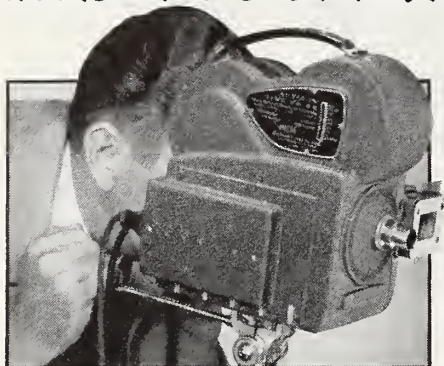
Next time, load your camera with Ansco Hypan and discover for yourself why so many amateurs are using this film for their black-and-white movies. **Ansco, Binghamton, N.Y.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

INSIST ON *Ansco* 8 AND 16mm HYPAN FILM

YOU GET THE **FREE!**
SOUND-TRACK

with the ALL-NEW

AURICON Cine-Voice
16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695 00 at your photo Dealer, or write for descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

NOW...Shoot Your Personal News Reels in Sound & Color!

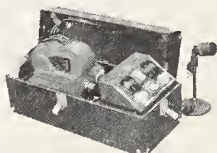


**Record Sound-Track & Picture
Project Sound & Picture!**

Please write for descriptive "Cine-Voice" Folder. No obligation.

COMPLETE OUTFIT...\$695.00

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.



RCA LICENSED **Auricon Hollywood** GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

September
1950

The reader writes	326
Building a super-titrer	O. L. Tapp, ACL 329
From dawn to dusk	Edward C. Harris 332
A simple focusing finder	Lewis C. Cook, ACL 333
Begin with your background	James W. Moore, ACL 334
Subtitles that talk	Frank E. Gunnell, FACL 336
First aid for thin Kodachromes	Margaret Walker 340
Tropics in the cellar	Adrian J. Lustig, ACL 341
Rules can be ruts	Howard Mehr 342
The clinic	Aids for your filming 344
News of the industry	Reports on products 345
Late releases	New 8mm. and 16mm. films 347
A traveling salon	C. R. Evans, ACL 348
Clubs	People, plans and programs 352
New ACL members	353
The Golden Rule	Editorial 354

Cover photograph by Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 9. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y. U.S.A. Telephone LEXington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Have you tried *Candid Action Movies?*

IT'S EASY AND EXCITING WITH THE REVERE "60"

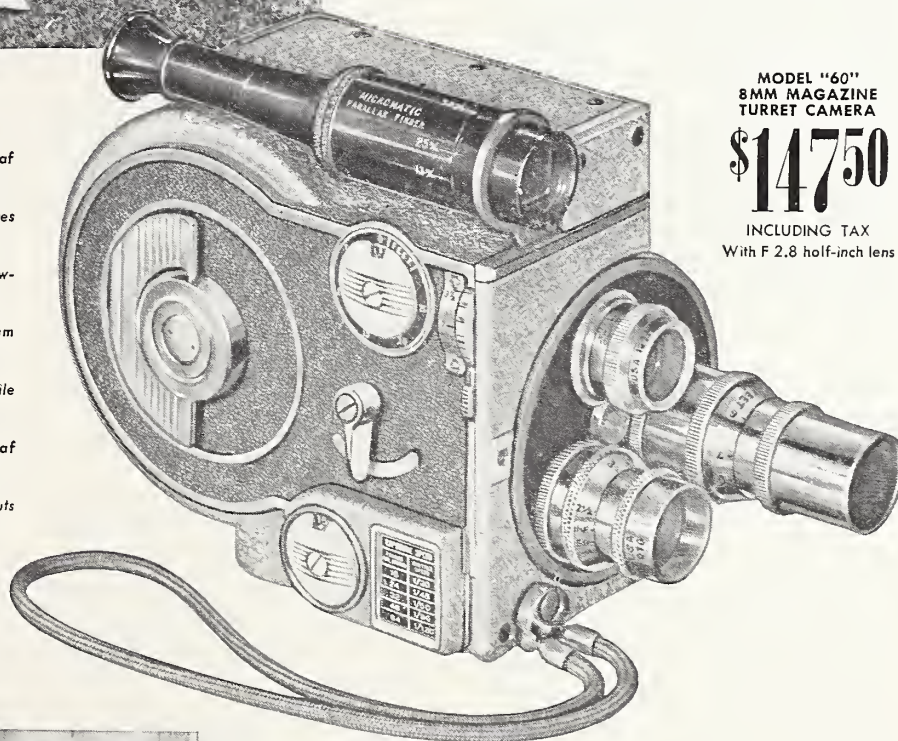


LOOKING for new movie making thrills? Get acquainted with the versatile Revere "60"—the 8mm camera that places *three* lenses instantly at your service. You'll call on your telephoto lens for wonderful candid action movies of subjects who are unaware you are shooting them. From a distance and unnoticed, you'll get natural and unposed closeups of children at play . . . of unsuspecting adults who normally would be tense and stiff before the camera . . . of timid wildlife that would scurry if you came too close.

Consider also, such advantages as simple, quick magazine loading . . . eleven feet of action per winding . . . choice of five camera speeds . . . single frame exposure for animation of titles, trick shots. You'll then know why the Revere "60" is everything you want in an 8mm camera. See it at your dealers today!

REVERE CAMERA COMPANY, CHICAGO 16

- ★ **Rotating turret head** instantly positions any one of three lenses.
- ★ **Micromatic view-finder** gives correct field for lenses from 13mm to 50mm by simple turn of barrel.
- ★ **Parallax adjustment dial** for critical focus of view-finder from 3½ feet to infinity.
- ★ **Built-in exposure guide** shows accurate diaphragm settings when light meter is not used.
- ★ **Continuous run** keeps camera in operation while you get into your own movies.
- ★ **Footage indicator** tells at a glance the amount of film already shot.
- ★ **Ratchet winding key** winds like a watch, cuts winding time in half when split seconds count.



MODEL "60"
8MM MAGAZINE
TURRET CAMERA

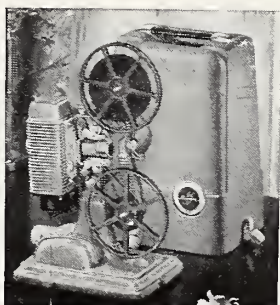
\$147.50

INCLUDING TAX
With F 2.8 half-inch lens

NEW DELUXE

Revere "85"
8mm PROJECTOR

New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. **\$99.50**
Only

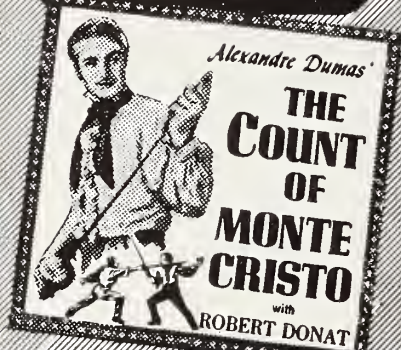


Revere
CINÉ EQUIPMENT

IN PURSUIT OF HAPPINESS
REVERE ADDS TO YOUR PLEASURE

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"

Madeleine Carrall
Laraine Day
Brian Aherne
Louis Hayward

PLUS

ALEXANDRE DUMAS
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Danlevy, Miriam Hopkins

KIT CARSON
Jon Hall, Lynn Bari, Dona Andres
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Moore, Peggy Ryan

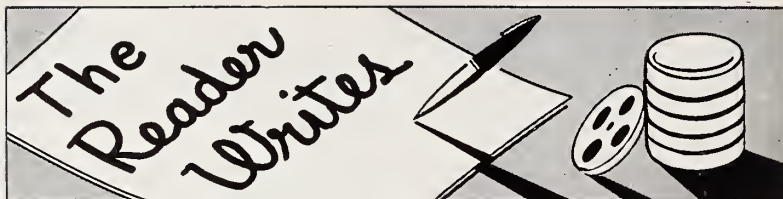
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SEE "BEAVER VALLEY"

DEAR MR. MOORE: A few days ago I was invited over to the Walt Disney studios to show my old praying mantis film, *Garden Gangsters*. It seems the Disney people are getting out a new series of films—straight photography, not cartoons—on nature subjects.

The afternoon I was there they showed me a subject not yet released called *Beaver Valley*, a story of the beaver filmed on 16mm. in the Pacific Northwest. This is the most beautiful nature film I've ever seen, and as you know I've tried a few myself.

No amateur should miss seeing *Beaver Valley*!

FRED C. ELLS, FACL
Pacific Palisades, Calif.

CONCERNED OVER CLASSIFIED

DEAR MOVIE MAKERS: The July issue was swell editorially, but in looking it over I was concerned with the small classified advertising column. Readers should be encouraged to make the most of this space to buy, sell or swap camera gear.

Personally, I've used the classified column several times and I've always gotten excellent results.

WILLIAM D. DEMPSEY, ACL
Lincoln, Neb.

TRAVEL TRANSITIONS

DEAR MOVIE MAKERS: Other travel filmers may be interested to know that I had already shot successfully the close-up of a car's speedometer suggested by Leo J. Heffernan, FACL, in his fine July series, *Transitions for the Traveler*.

Two different frames are enclosed—one the closeup, the other a long shot

looking forward, with my wife's head silhouetted at left of the wheel. The scenes were shot early in the morning, so that low, slanting light gave adequate exposure.

GEORGE MERZ, ACL
Clifton, N. J.

GREAT!

DEAR SIRs: Enclosed is one dollar for another 8mm. leader. They sure are great!

WILLIAM S. MOFFAT, ACL
Providence, R. I.

AIDS OVERSEAS

DEAR ACL: I shall be very happy to aid any ACL members who may wish to write me concerning a visit to this country. I can furnish them with exact information on the filming opportunities here, big game hunting (gun or camera) and existing government regulations bearing on these subjects.

L. B. CHOLAKIAN, ACL
P. O. Box 107
Omdurman, Sudan

... In the case that any ACL members traveling down to Mexico would like a little help and advice, I would be most pleased to help them to the best of my abilities.

ERNESTO FINK
Apartado Postal 2554
Mexico, D. F.

... Well, from now on I am one of your members. Anything I can do for the ACL or an ACL member visiting Siam, please let me know immediately.

PUA SALIGUPTA, ACL
The Cooperative Dept.
Bangkok, Siam

... I would like to suggest that you publish a directory of all ACL members, with names and address. As a member I would like to correspond with other members to exchange ideas.



TRAVEL TRANSITIONS, in closeup of speedometer and long shot of unwinding highway, are effectively filmed by George Merz, ACL, of Clifton, N. J., for Sanibel, Florida shell-hunting study.

information, films, etc. Perhaps other members visiting here would like to call on me. I should be glad to have them do so.

GHEE BEE LIM, ACL

5 Basilea
Lyttleton Road
Hong Kong

GUEST IN NEW ZEALAND

DEAR ACL: It might interest you to know that the Auckland Eight Club, of which I am a member, had the pleasure a couple of nights ago to entertain none other than Eric Unmack, ACL, founder president of the Westwood Movie Club, in San Francisco.

Mr. Unmack brought with him several of his 8mm. color films, including one which you awarded Honorable Mention in a past Ten Best contest. One of our biggest crowds ever attended this function, and there is no doubt that they enjoyed the screenings immensely. Thanks for sending Mr. Unmack to us.

RALPH C. DIXON, ACL
Hamilton, N. Z.

NO HIGH-POWERED GUYS

DEAR MR. CHARBONNEAU: It is time to write and tell you how much I enjoyed my visit with you while I was in New York.

Frankly, I expected to find a group of high powered guys trying to sell a magazine. I don't mind telling you I left your office with a feeling that so long as we have a crowd like yours watching over the interests of amateur movie makers, our hobby is going to be okay.

CAL DUNCAN, ACL
Lee's Summit, Mo.

SOUND ITEM IMPRESSED

DEAR ACL: Frankly, I have preferred one of your competitor magazines, because of their many construction articles. Recently, however, their umpteenth article playing up the "new" magnetic sound on film as "just around the corner" angered me as much as their last year's article on filming football—which arrived two days after I had filmed the last game of the season.

Needless to say, your recent item in *The Reader Writes* column commenting on the magnetic situation impressed me. The fact that you had gone to the trouble of checking with those firms "playing" with the project decided me. I had to join ACL!

CLEON M. PROSS, ACL
President

Toledo Cine Club
Toledo, Ohio

BEST INVESTMENT

GENTLEMEN: I am just beginning to be an amateur movie maker. My first step was to purchase a good camera and a cheap projector. My next step

was to join the Amateur Cinema League. The latter I think was my best investment of all.

ZANE G. MCCREARY, ACL
Pittsburgh, Pa.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o MOVIE MAKERS.*

TEN BEST CONTEST

DEAR ACL: I have read with the greatest interest your recent ads in *MOVIE MAKERS* of this year's Ten Best contest. I'd like to compete, but not being a member of ACL, I wonder if I would be eligible. What say?

PETE DAWES
Kalamazoo, Mich.

Read again, Pete. The contest announcement states clearly: "The selection is *not* limited to League members. Any amateur filmer, anywhere in the world, may compete." That means you.

THE SWAP SHOP

In this column *MOVIE MAKERS* offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop, c/o MOVIE MAKERS.*

CEYLON AND BOMBAY

DEAR SWAP SHOP: I would be interested in contacting an ACL member or reader of *MOVIE MAKERS* in Ceylon and in Bombay, India, who could shoot some 8mm. color films of temples, native life and general scenes in these countries. Write air mail to me, please.

HOWARD KARP, ACL
5485 Avonmore Avenue
Montreal, P.Q., Canada

MOVIE MAKERS FOR MOVIES

GENTLEMEN: I have all the copies of *MOVIE MAKERS* from February, 1948, to the present issue, which I am willing to trade for some 8mm. footage of another country or another state. . . . Not that I don't like the magazine; but we're moving.

ROY M. FULMER, JR.
6 Hawthorne Place
East Orange, N. J.

Newer! Better!

EASIER-TO-USE



*** \$1995**

GE TYPE **DW-68**

EXPOSURE METER

a real Buy!

Indoors, outdoors or in the darkroom...here's a moderately priced meter for incident or reflected light, movies or stills. Adding new improvements to the time-tested qualities of the DW-48 and DW-58 meters, the DW-68 gives you *more than you expect!*

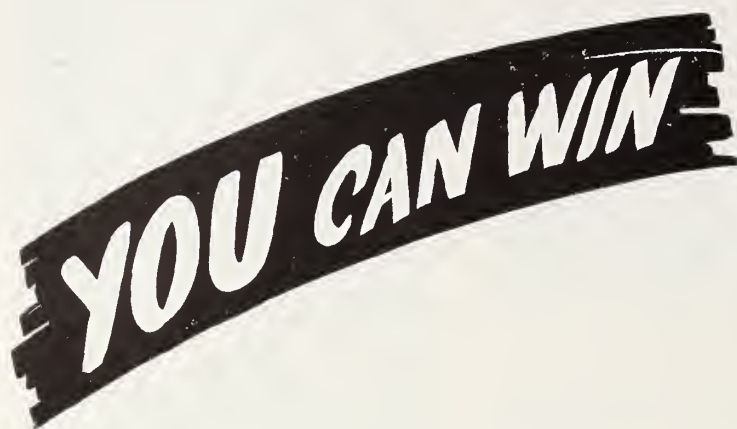
What's new about it?—

- easier-to-read, quick-action, redesigned calculator dial!
- clearer, larger figures!
- new, easy-to-use incident-light settings!
- popular, sure-grip, crinkle finish!

Here's a value that's hard to beat! See the G-E DW-68 at your dealer's. It's 3 meters in one! General Electric, Schenectady 5, N.Y.

606-76 *Fair traded. Fed. Tax incl.

GENERAL ELECTRIC



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

Since 1937, THE MAXIM MEMORIAL AWARD has been the most treasured trophy in the amateur film world. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. Last year, an 8mm. filmer with only three years of filming experience, an amateur who had never before competed in any contest, won the Maxim Award. This year, it may be *your* film.

ALL MOVIE MAKERS honored in the Ten Best competition will win a handsome ACL Award leader in full color in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 16, 1950. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below via 1st class mail for each film that you submit.

I, _____, certify that
(name)

I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1950 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is \$_____ for return via _____

☐ Please return via Express Collect.

Name of Film _____

Camera used _____ Date _____

Signature _____

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1950 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1950.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can

be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1950; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 16, 1950, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

BUILDING A SUPER-TITLER: 1

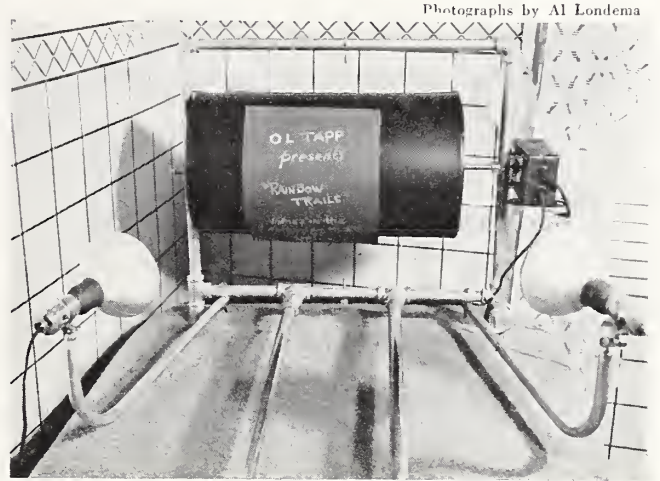
Do you want a titler that will make zoom shots, flip flops, turn arounds
and scroll effects? Here it is—for less than \$20 in parts

O. L. TAPP, ACL

DOES your present titler produce professional-quality zooms, flip flops, turn arounds, barn doors and motor-driven scroll effects? Do you want a titler that supplies all the above, plus a 16 by 20 inch title area and with weight enough to stay put whether used in a horizontal or vertical position? If that's the kind of titler you want, here are the designs. Not including the scroll motor, the entire thing will cost only about \$17.50 for the parts. And don't let the pictures fool you. This titler can be made to fit any camera—large or small, 8mm. or 16mm.!

Basically, the outfit is constructed of $\frac{1}{2}$ inch pipe, $\frac{3}{4}$ inch E.M.T. (electrical metallic tubing) and a small piece of hardwood, assembled in the following major units:

- Title board frame
- Rear track support
- Camera carriage track
- Title board
- Scroll drum
- Camera carriage
- Size of field template
- Light brackets



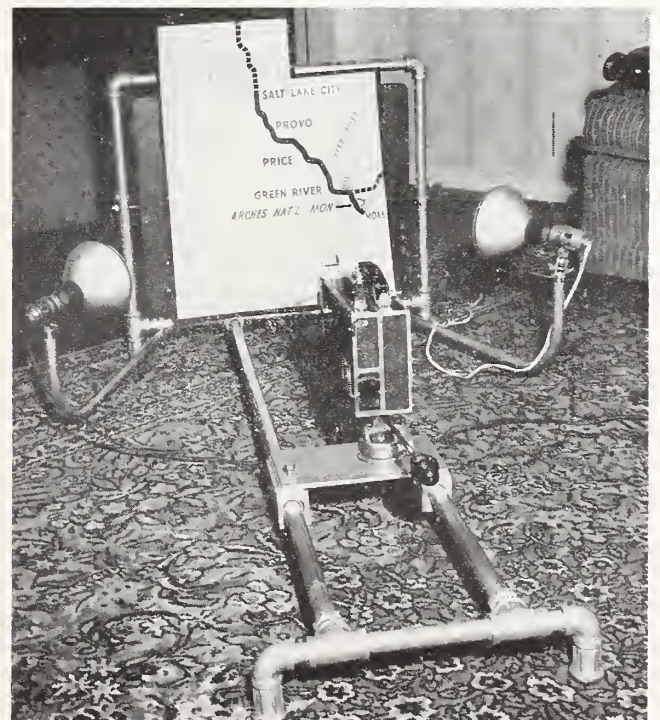
THE SCROLL DRUM, lightweight aluminum pipe, is 10 inches in diameter, 19 inches long and revolved 1 rpm under motor drive.

Although the accompanying drawings are scaled and complete, you may wish to adapt them somewhat to satisfy your personal requirements. For example, the 16 by 20 inch title board shown requires a camera distance of 50 inches. Should you wish to work with a smaller one, you will have to decrease the overall dimensions accordingly. But let me recommend this large title area for ease in both centering and focusing your titles.

Assuming that you stick to the 16 by 20 inch title



USED VERTICALLY, the super-titler is steadied by leverage of generously dimensioned title frame. Letters are laid on board.



AN ANIMATION copy stand is another of super-titler's multiple functions. Here is setup for dot-tracing or travel route.

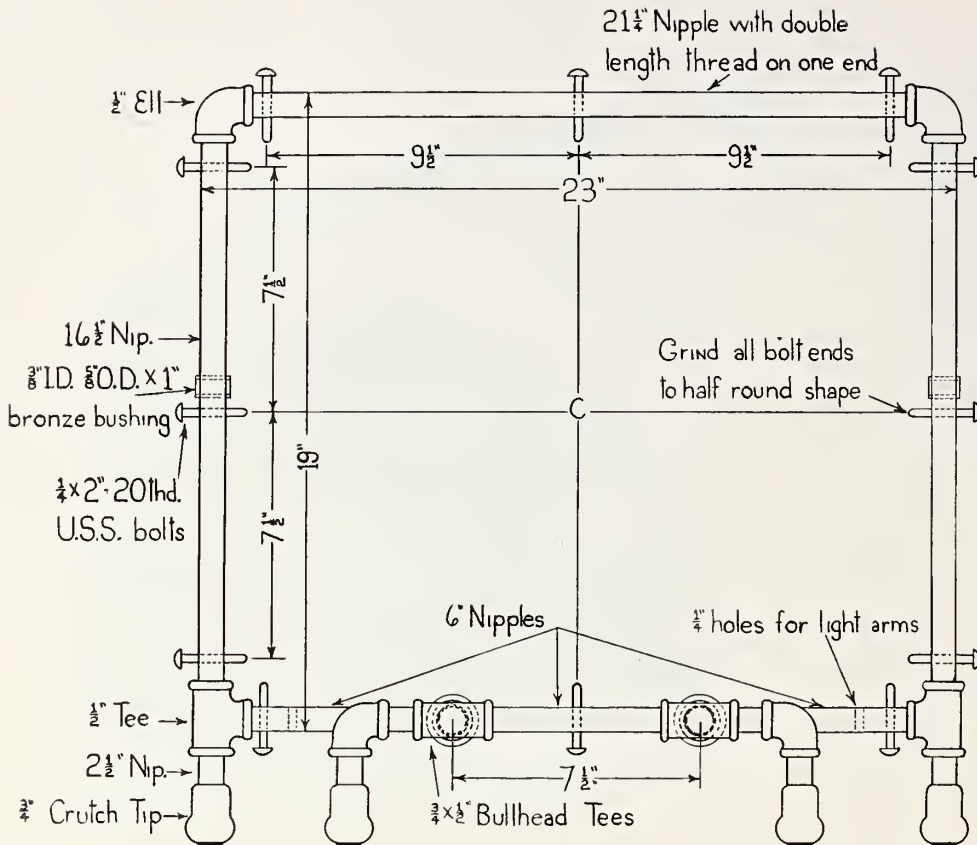


FIG. 1: Details of title frame construction are diagrammed at left. All dimensions are scaled to 16 by 20 inch titling board.

ASSEMBLING THE TITLE FRAME

To assemble the title frame (Fig. 1), start at the bottom and install the fittings shown, including the two top ells. However, leave one of these turned sidewise to permit starting the double length thread on the 2 1/4 inch nipple. Turn this nipple until fairly tight, then back it off into the opposite ell and tighten. This completes the frame and eliminates a pipe union that is ordinarily necessary to form the last joint.

Next measure off, center punch and drill and tap the twelve 1/4 inch pivot screw holes as indicated, using a No. 7 tap drill which is proper for a 1/4 by 20 tap. The two remaining holes in the bottom of the frame are 1/4 inch holes (not threaded) used in mounting the light brackets. The two holes in the uprights of the frame are drilled 5/8 of an inch to accept the two 3/8 by 5/8 inch scroll drum

board, here are the specific parts needed, listed under the sources from which you can most likely purchase them.

ELECTRICAL SUPPLY COMPANY

- 10'—3/4" E.M.T. (electrical metallic tubing)
- 5'—1/2" E.M.T.
- 4—3/4" E.M.T. watertight connectors
- 1—3/4" E.M.T. coupling
- 2 clamp-on lampholders

LUMBER & HARDWARE COMPANY

- 2 pieces 1/4" plywood 16" by 20"
- 12"—2" by 2" hardwood
- 6—1/4" by 2" stove bolts
- 2—1/4" wing nuts
- 14—1/8" by 1" stove bolts
- 4—3/4" rubber crutch tips

METALS SUPPLY COMPANY

- 4—15/16" by 1" by 2" bronze bushings
- 2—3/8" by 5/8" by 1" bronze bushings
- 24"—3/8" brass rod
- 72"—1/4" square brass
- 24"—1/8" by 6" sheet iron

SHEET METAL SHOP

- 1—10" by 19" aluminum pipe
- 2—10" caps, crimped to fit firmly inside 10" pipe

PLUMBING SUPPLY COMPANY

- All 1/2" fittings, galvanized or black, for title frame and rear support
- 4—6" nipples
- 4—2 1/2" nipples
- 2 close nipples
- 2—16 1/2" nipples
- 1—21 1/4" nipple (double length thread on one end)
- 4—1/2" by 3/4" bullhead tees
- 2—1/2" tees
- 4—1/2" elbows

FOR USE WITH

- Track
- Light brackets
- Track
- Carriage lock

- Title board
- Camera Carriage
- Title frame
- Light brackets
- Title board

- Camera carriage
- Scroll drum
- Scroll drum
- Title board
- Camera platform

- Scroll drum

REAR TRACK SUPPORT

Assemble this section according to the diagram (Figs. 1 and 2), but in tightening, take care and space the two bullhead tees with the two on the title frame. This is critical, since any variation between these two will result in a binding camera carriage at either end. This may be corrected by tightening, or loosening one tee. The four E.M.T. connectors should now be tightened into the bullhead tees on both the support and the title frame.

THE CARRIAGE TRACK

Cut the 10 foot section of 3/4 inch E.M.T. to the desired length to form the track, which in turn may be inserted and tightened in the 3/4 inch E.M.T. connectors in the title frame and rear track support. Sand the factory coating from the E.M.T., but do not polish the track, as more sanding will be necessary later when fitting the camera carriage.

THE TITLE BOARD

Using the 72 inch length of 1/4 inch square brass, mark it off and bend it at right angles to form the 14 by 20 inch title board filler (Fig.

FIG. 2: Side view of title frame, camera carriage track and the rear track support is sketched at right.

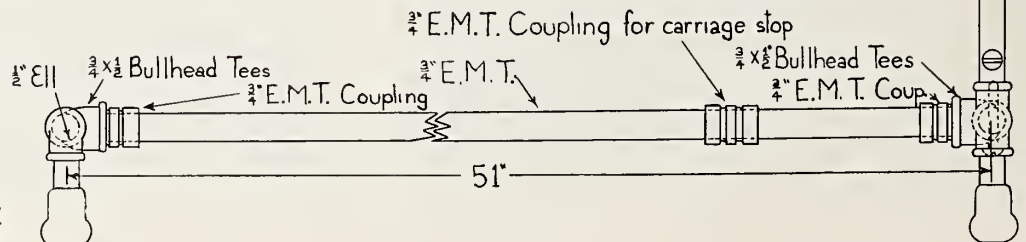


FIG. 3: Front view of title board and edge view of brass binding on plywood sheets are shown at right.

3). The joint should be off center on one of the sides so as not to interfere with the pivot holes to be drilled later. Cover the brass filler on both sides with the $\frac{1}{4}$ inch plywood, fastening it to the brass with the $\frac{1}{8}$ by 1 inch bolts driven through the plywood and brass portion, countersinking all heads and nuts to provide a flat surface.

Now mark, center punch and drill the twelve $\frac{1}{4}$ inch pivot holes in the brass filler to correspond with the pivot screw holes in the title frame. Drill these holes $\frac{3}{16}$ of an inch deep to accept the $\frac{1}{4}$ by 2 inch pivot screws; these should be rounded on the ends (see Fig. 1) to the contour of the bottom of the holes. If care is taken in drilling both the title frame and board, the pivot screws will fit precisely regardless of the positioning of the title board.

After completion of the title board, it may be placed in the title frame and held in a fixed position with four pivot screws inserted in the center holes (at the top, bottom and two sides) on the title frame. For the special effects, naturally, only two of these four pivot screws will be used at a time. For example, on a flip flop the board is mounted on the right and left pivot screws centered in the sides of the frame. On a turn-around the top and bottom center screws are the ones used.

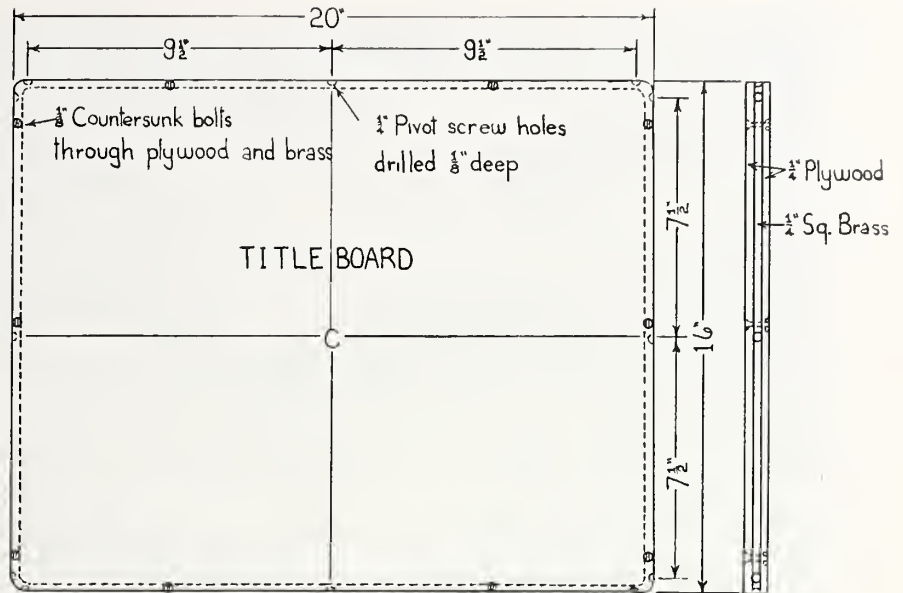
In positioning the title board for these effect titles, the rounded ends of the pivot screws should fit the corresponding holes of the title board firmly but not tightly, since the board must be free to turn on the axes of these screws.

THE SCROLL DRUM

The 10 by 19 inch scroll drum shown (see Fig. 4) may, of course, be made larger or smaller. However, I found this size ample when using $\frac{1}{2}$ inch letters, 4 inch lines, a drum speed of 1 rpm. and a normal camera speed. Larger letters and longer lines may be used if filmed at a slower than normal camera speed, while smaller (even typewritten) letters may be used if filmed at a faster than normal camera speed.

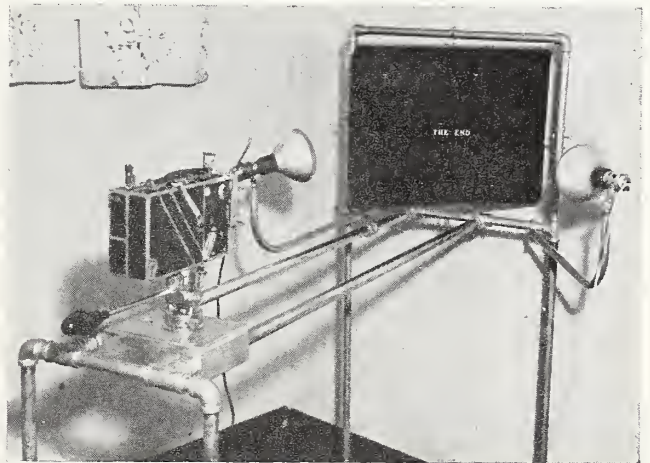
The motor shown is a Crise damper motor, is reversible in rotation, has ample power and, as stated, has a driving speed of 1 rpm. This motor (one of many of this type) may be purchased from W. W. Grainger Company, a wholesale firm with branches in practically every large city. The cost is \$13.45.

It is mounted on the right hand upright of the title frame. Two $\frac{1}{4}$ inch holes drilled through the motor itself



and tapped into the upright serve as a rigid mount and assure positive alignment at all times. When not in use, the motor may be quickly and easily removed. The electric switch (not shown) may be located on the camera carriage for ease in operation. The direct drive which is merely a $\frac{1}{32}$ inch drift pin driven through the motor shaft $\frac{1}{4}$ inch from the end (see Fig. 4) is a positive means of turning the drum smoothly.

(Building A Super-Titler: 2, outlining the construction of the camera carriage and how it may be fitted exactly to any camera, will follow in October MOVIE MAKERS—The Editors.)



FOR TURN AROUND TITLES board is mounted on two center pivot screws of title frame. Note pipe stand added for convenience.

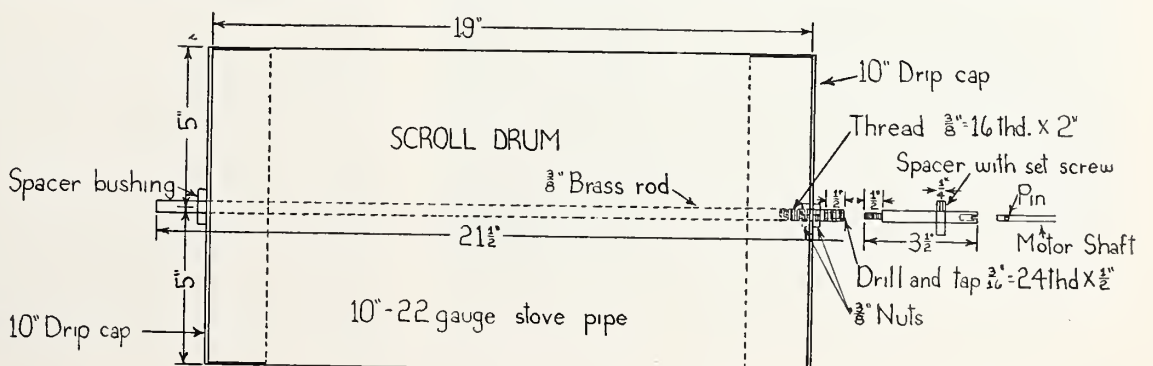


FIG. 4: Scroll drum axle is coupled to motor shaft for smoother revolutions.



TYPICAL SUNSET SCENE, employing both the silhouette effect and cloud-shielded sun recommended by author. Conditions here approximate those outlined in story for Group 1.

From DAWN to DUSK

EDWARD C. HARRIS

horizon, the aperture can be closed to $f/4.5$; or, if the sky is particularly bright as in midsummer, the lens opening can be reduced to $f/5.6$.

If the sunrise is to be taken in its entirety, these lens openings should be gradually decreased to the end of the take. If this carries on till the

sun is almost wholly above the horizon, you may end at $f/11$. This latter aperture assumes that no clouds are present to lessen or obscure the sunlight. It might be well at this point to mention that in photographic work of this kind, a steady tripod is of as much importance as the correct exposure is to the finished picture.

SUNSETS MORE POPULAR

Sunsets, however, are far more popular than the early morning sunrise. They not only excite more interest, but actually they are more fun to work with. For we have a light effect of much longer duration than the sunrise, and the problem of exposure is less difficult, both in latitude and timing.

The effect of a sunset may begin long before the sun actually dips towards the horizon, and it may last for a considerable length of time after the sun has disappeared from view. At the top, or bright, end of this cycle there may on occasion exist the problem of whether the sun is still *too* bright to be filmed at all. A good general test of this intensity is the following: If the sun is too brilliant to be looked at comfortably, you probably cannot get a good picture because of potential lens flare under these conditions. On the other hand, if the sun is down enough, or veiled enough by smoke, haze or dust, so that you can look at it directly without discomfort, you can then film it with success.

FOUR TYPES OF SUNSET SCENES

Picturewise, sunset conditions may be classified in four general groups:

(1) The sun is still at some height above the horizon, but is obscured by a cloud or other object in the scene. Light and color stream strongly from behind the shielding object to illumine the sky.

(2) No longer hidden by clouds or scene object, the sun is still above the horizon but its brilliance is diffused by smoke, haze or dust. Now the light streams directly from the sun, coloring both sky and clouds.

(3) In this group, the sun has just sunk below the horizon, so that light and color stream upward strongly on the sky and clouds. The familiar and beautiful "fan" effect is created by these conditions.

(4) Now the sun is well [Continued on page 349]

FOR the movie maker who enjoys the unusual, the colorful, or the dramatic in his photographic work, filming sunrises, sunsets and simulated moonlight offers an opportunity to re-explore the entire art of movie making. The flaming brilliance of a setting sun not only inspires the artist and the poet, but it can mean the capture of the most spectacular of nature's displays — in color, on film, and in motion. While much the same may be said of sunrise, there are (photographically) a number of interesting differences between the two displays.

CLEAR COLORS AT SUNRISE

Perhaps the predominant characteristic of the sky at sunrise is its pristine clarity. Washed away are the haze, dust and smoke of day's end, so that the sunrise colors, though generally more delicate, have a greater purity than at sunset. Gone too are the impressive cloud formations found near evening time. For unless you live in the tropics, sunrises are generally characterized by an absence of all but the wispiest of clouds.

Sunrises happen suddenly. From comparative twilight, the sun may literally burst over the horizon: then within a matter of seconds the vibrant display of color is faded and washed away. Thus it is often difficult to know when to start shooting. But it is advisable not to wait too long for, say, an improved color condition. Chances are that it won't come and the sunrise will disappear in a blaze of light.

EXPOSURES FOR SUNRISE

The only exact exposure guide for this kind of filming is a meter. Without it, all exposure advice becomes approximate at best. However, for the very early part of sunrise, the average exposure might be around $f/2.8$. As the light increases and you feel that the sun is very close to the horizon, the lens can be closed down to $f/3.5$. Then, as the first part of the sun edges over the

For a new thrill in filming fun, try shooting a sunrise, sunset, or simulated moonlight. Here's how it's done



FIG. 1: With all moving parts removed from empty film magazine, a sharp twist of pliers snaps off remaining spindles.

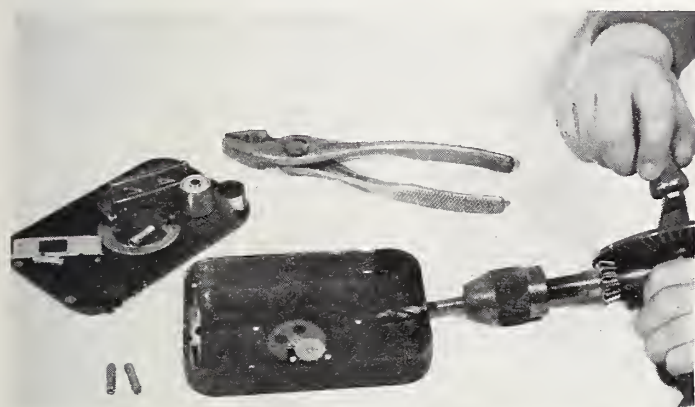


FIG. 2: Next step is drilling of a round hole in rear edge of magazine opposite film aperture. Bit used is $\frac{1}{4}$ inch size.

HAVE you ever envied the lucky guy who owns a camera with visual focusing and a full-field reflex finder? Have you pined for those precious closeups of flowers and family, freed forever of the parallax gremlin?

Well, pine no more. For, if you own a magazine loading camera, here is a simple method of accomplishing exactly the same things. The parts needed? One empty film magazine and a small piece of ground glass. The tools required? A screwdriver, a pair of pliers, a brace and bit and a glass cutter.

Here's the process. Open the empty magazine with the screwdriver and remove all the loose parts. Then with the pair of pliers snap off the shafts which had held the feed and takeup spools (Fig. 1).

Now the brace and bit. Using a bit at least $\frac{1}{4}$ inch in size, drill a hole in the rear edge of the magazine directly in line with the film aperture in the front edge (Fig. 2).

You're ready now for the ground glass, which should be $\frac{1}{8}$ of an inch thick for use in the Bell & Howell type of magazine illustrated. With your glass cutter, trim out a rectangle $\frac{1}{2}$ inch wide and $1\frac{3}{4}$ inches long (Fig. 3). If you haven't got a glass cutter, get this part done by the neighborhood glazier.

Insert the strip of glass behind the aperture and in front of the two pins which had held the back plate and spring (Fig. 4). The fit with $\frac{1}{8}$ inch glass is just right. Now replace the magazine cover, retape it and there's your full-field, focusing finder (Fig. 5).

The system as described and illustrated will work as-is with the Bell & Howell camera, or with any other model where you can look directly into the rear end of the magazine. If you can't look through the back of *your* magazine, don't despair. Try drilling a hole in the side of the unit, and then install a right-angled prism in the path of the image from the ground glass.

A simple focusing finder

Photographs by LEWIS C. COOK, ACL

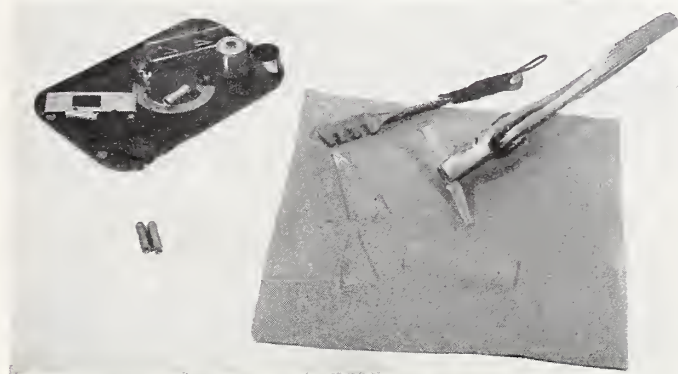


FIG. 3: Ground glass, $\frac{1}{8}$ inch thick for use in Bell & Howell magazine pictured, is trimmed $\frac{1}{2}$ inch wide, $1\frac{3}{4}$ inches long.

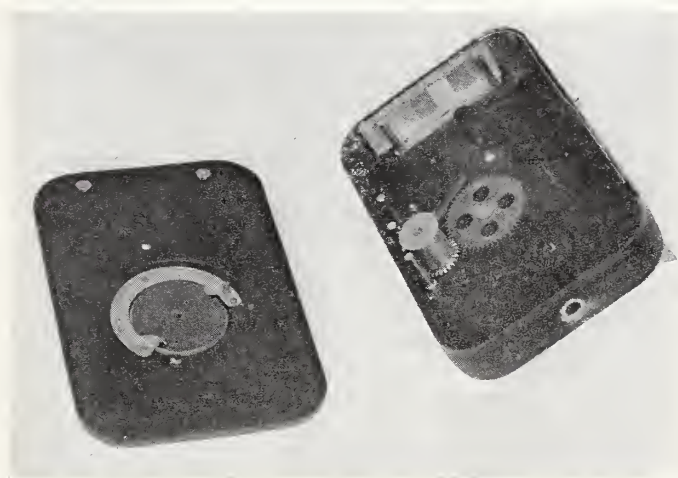


FIG. 4: Fitting snugly behind the two pins which held gate's back plate and spring, glass is positioned ground side front.

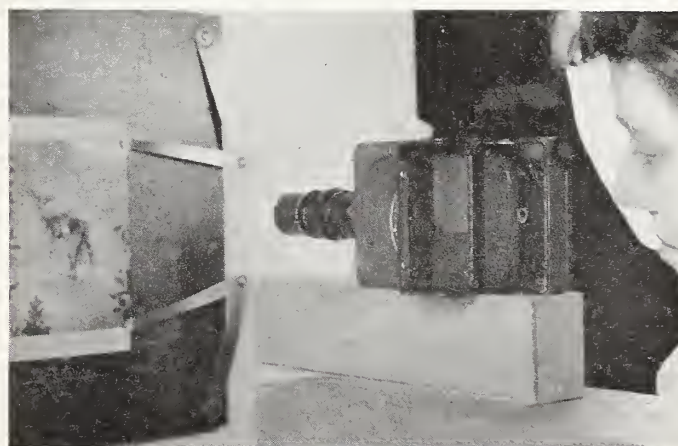


FIG. 5: With magazine cover replaced, focusing finder unit is inserted in camera for direct, full-field view through lens.

BEGIN WITH YOUR BACKGROUND

The setting, as well as the subject, is important in a pleasantly composed picture

JAMES W. MOORE, ACL

Photographs by C. J. Carbonaro, FACI



A VERY few filmers learn this lesson with their first roll of film. The majority may not catch on till their tenth or, perhaps, twentieth roll. And a minority can make movies forever and never come face to face with this simple fact. That fact is this: *Good pictures begin with your background.*

It's a natural mistake to make, in all conscience. Interested as we are in the foreground subject, it takes time to become aware that no foreground *ever* existed without its inevitable background. And, whether or not you see that backdrop as you line up your scene, you can be sure that the camera will see it—and record it as well. The results, sometimes, are surprising.

Happily, however, background trouble is easy to cure, once you become conscious that the problem exists. Let's poke around in some of these pictorial pitfalls.

CONTROLLING BACKGROUND

Perhaps the most common failing in backdrop design is that it is too busy, too cluttered, too prominent or too distracting. Compare, for example, the pictorial effectiveness of Figs. 1 and 1-A. About the best that can be said for the setting in No. 1 is that it is "natural."

Quite probably so. But pictorially it is too busy. The best solution, where it can be applied, is to *change* the background. There are two ways of exercising this kind of background control: (1) move the action to a different place in the room which offers a simpler setting or (2) create a new background, as was done in our illustration, with the use of a portable screen of neutral character.

This business of background control, however, is not always possible or practical. It is likely to be limited to near shots and closeups, where a smaller amount of setting is involved. With a medium shot, as in Figs. 2 and 2-A, it is obvious that no such method can be used. We come then to a second solution of background difficulties.

LIGHTING THE BACKGROUND

This method is to control one's lighting of the set so that desirable backgrounds are illuminated, undesirable ones blacked out. In general, it is good practice to have some light on the background of an indoor scene: looks more natural that way. But on occasion such illumination can be distracting and undesirable. A case in point is illustrated in our pair of pictures. In Fig. 2 the fully lighted background, and especially the overhead light and the mirror, distract attention from the figure in the foreground. With the distractions blacked out, as in Fig. 2-A, attention is concentrated on the foreground tableau.

HOTSPOTS ON BACKGROUND

There is another background difficulty which crops up in indoor amateur films far oftener than you'd think. This is the accidental creation of brilliant reflections on the background of one or more of the light sources. Commonly called "hotspots," these damaging reflections are clearly exemplified in Fig. 3.

Danger areas to be scanned carefully during a lighting setup are all glass surfaces (windows, glass panelled doors, pictures, etc.), highly varnished woods, brightly polished metals and the like. Detection of background hotspots can almost always be made by a careful examination of the scene through the viewfinder. Elimination of them is generally accomplished by re-positioning the offending light unit—to one side or the other, higher or lower—as is indicated by the changed placement of the shadows in Fig. 3-A.

FIGURES VS. BACKGROUND

Perhaps one of the most common pitfalls created by a background is that illustrated in Fig. 4. It is the unhappy situation in which some object—a strong vertical line or a bulky mass—seems [Continued on page 350]



FIG. 1: Background above, although attractive and normal in the home, is too distracting for best pictorial effect.



FIG. 1-A: Controlled background, created either by shifting set or use of neutral screen, holds sight on subject.



FIG. 2: Selective lighting is another method of background control. Here, overhead unit and mirror distract attention.



FIG. 2-A: Subduing background illumination concentrates attention on foreground. Note seeming natural source of light.



FIG. 3: Hotspot reflections on all glass surfaces, highly varnished wood, bright metals, must be checked thru finder.



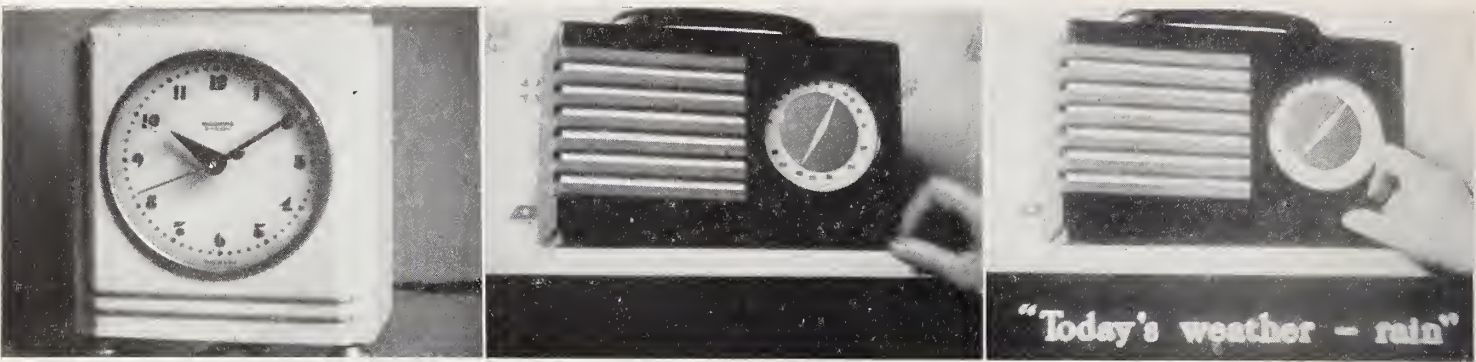
FIG. 3-A: Hotspot control is effected by moving light unit to side or higher. Key here is change of shadows behind girl.



FIG. 4: Strong vertical lines or a bulky mass growing out of subject's head can ruin scene's effect. Always check this.



FIG. 4-A: The solution is simple. Either move your camera to different viewpoint or change positioning of the subject.



THE OPENING SEQUENCE, as described by author, introduces double exposed subtitle technique which carries the continuity of a pleasant vacation picture. Note careful lighting of the radio, to create dark shadow area under shelf for successful imposition of the title.

SUBTITLES THAT TALK

FRANK E. GUNNELL, FACI

THE use of main, or lead, titles double exposed on live action backgrounds is, by now, not uncommon in able amateur movies. We all know how effective the system can be: there are the bold words, *Riches from the Sea*, let us say, doubled in on the deep blue of southern surf for a shell collecting film, or *Madame Hummer at Home* against a background of nodding blooms for a study of the hummingbird. Attractive, these action titles, and actually easy to do.

And yet, if this system is so effective in a lead title assembly, why is it not used more often in *subtitling*? Equally attractive pictorially, the live-action subtitle also offers a number of practical advantages not inherent in the double exposed main title. We'll outline these advantages in just a moment. But for the immediate present, let's put on record the one *disadvantage* of action background subtitles. Even here, you can't have everything.

It is simply this. They require advance planning—accurate, exact planning of (1) at what points in the picture they will be used and (2) on what specific scenes (and even *where* on those scenes) they will be double exposed. Does this sound tricky? Well, it's really not.

Try double exposing captions directly over appropriate action.
It's easier than you think

Perhaps a brief example will best explain the advantages of a subtitle on an action background. In one of our films the script called for an early morning indication that the weather forecast for the day was "Rain." For it would be this fact which would explain why our son and his pal would carry on certain indoor activities.

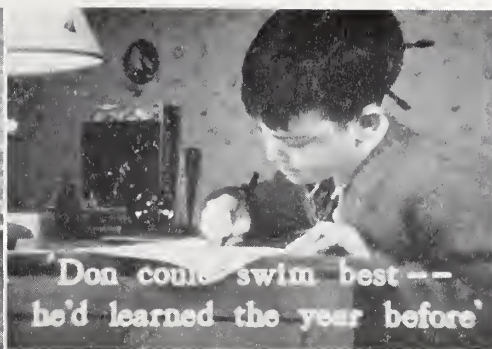
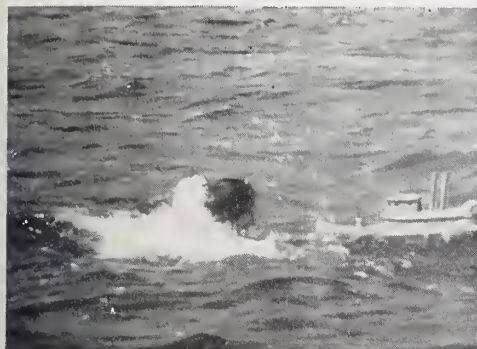
TWO PRESENTATIONS POSSIBLE

Two presentations of this idea were possible. We could have used a closeup of a clock indicating an early hour, then followed with a closeup of a radio being turned on and concluded with an inserted subtitle explaining that the weather forecast was for a rainy day. Instead we used the closeup of the clock and followed it only with the scene of a small bedside radio as a boy's hand reaches in and turns on the radio. Then, after a slight pause (for the radio set to warm up!), we double exposed at the base



THREE KID CHARACTERS are smoothly identified on film's early stages, as first Donald and then Pat are seen working on their school themes. The boys' neighbor, Betty, serves often as an easy connecting link between such summer sports as sailing, swimming, berrying and play.

16mm. scenes by Frank E. Gunnell, FACL



ADROIT EDITING and planning here combine scenes of swimming in which both Donald and Pat appear (left), with sequence of Donald's swimming

lessons from previous summer's shooting. This same sort of creative title writing, even without live action, can bridge other time gaps.

of this same scene the words: "*Today's weather—Rain!*"

The advantages of the second treatment are at least fourfold: (1) it is more truly a motion picture, with motion in each scene, from the moving second hand of the clock through the movement of the child's hand turning on the radio set; (2) it eliminates the feeling of interruption, or break in continuity, that every inserted subtitle creates, no matter how smoothly it may be handled; (3) it therefore accelerates the flow of our film, and (4) it is more economical of film footage, since two scenes, one with superimposed words, take the place of two scenes and a separate title.

Now that we have presented the case in favor of the double exposed subtitle (and the case is a strong one!), let's examine the principal steps in the planning and production of this kind of caption.

PLANNING IS A MUST

As our example above showed, the creation of live-action subtitles must be definitely planned for in the film script. And yet this is relatively easy, if the film is comprised of distinct sequences. In our same film the script called for the stormbound boys to while away some time writing a school-assigned story about their vacation adventures. Live-action subtitles were used successfully to introduce all the various sequences about which they wrote. In these titles the boys—sometimes one, sometimes both—were shown busily discussing and writing about their adventures, while their words appeared at the base of the scenes.

To connect those subtitle scenes more intimately with the action which follows, various props were used where possible in the titling scenes. For instance, in one scene Donald picks up a small china cat from their writing desk and hands it to his pal, Pat, with a pantomimed explanation. As Pat reaches for his pen to resume writing, a sub-

title flashes on below his action as follows: "*Don and Betty told me about last year's big family.*" There follow then a series of appealing scenes of kittens. In another action-title the boys have paused to look over a new archery outfit. This makes them "*Wish we'd had this outfit last summer*" and serves to introduce a sequence at the archery range. Still other action-subtitles introduce sequences on the swimming pool, a family of swans, sailboat races, blackberrying and so on.

The need for careful pre-planning of live-action subtitle combinations increases as our filming conditions become less immediately controlled. You cannot use this type of subtitle in a travel film, for example, unless you create and bring home the necessary background scenes, exposed but *undeveloped*. Even then, an accurate footage count is needed, so that the title wordings may be double exposed on the appropriate scenes. Perhaps the most careful planning of all is necessary for action-titles for any of the various comedy or dramatic film stories.

PRODUCTION PROCEDURE

Technically, the creation of double exposed titles on moving backgrounds is not at all difficult. Two facilities are needed: (1) a controlled titling setup for shooting white letters on a matte black background and (2) a camera in which the film can be backwound by one means or another—a simple procedure for all except the 16mm. magazine camera.

First of all, whether you have a camera equipped with a backwinding crank, or you must resort to a darkroom or changing bag to unload and wind back your roll film, it is wisest to start all double exposure title work at the beginning of a new roll of film. This has two decided advantages. First, we can establish a definite starting point for that roll of film by loading [Continued on page 354]



AGE DIFFERENCE between Betty in previous summer and Betty the following year is cleverly explained away by another shrewdly planned

transitional title. Importance of author's advice concerning dark title backgrounds is shown by accidental intrusion of theme paper.

The Eastman Kodak Company proudly presents

THE KODASCOPE

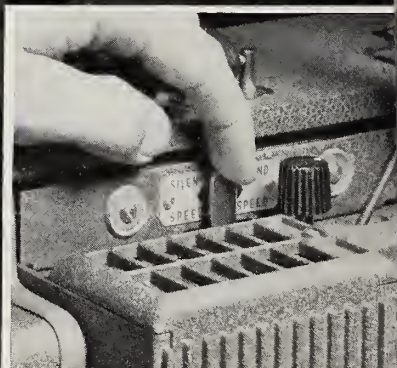
Pageant

SOUND PROJECTOR

THE PEAK OF PROJECTION In styling . . . in ease of use
... in the quality of its optical and tonal reproduction
... in quietness and coolness of operation—and in
value—this projector establishes new standards of
16mm. sound and silent motion-picture projection.

At leading Kodak dealers—now. See it.
Hear it. Compare it!

Kodak
TRADE-MARK



Finger-tip adjustment of this selector sets the Pageant to show sound or silent movies...both motor speeds accurately governor-controlled.

The Kodascope Pageant Sound Projector—an absolute first in projector design!

HERE—for the first time—is a projector that achieves *all* the advances sought in modern sound projection. For the first time, a projector that couples the lightness and compactness of “midget” projectors... with the quality of performance of full-scale machines. Through wonderful new developments in design and construction, Kodak has produced a sound projector which—though weighing under 33 pounds, *complete*... though fitted in a case but $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches—meets the most critical standards of performance.

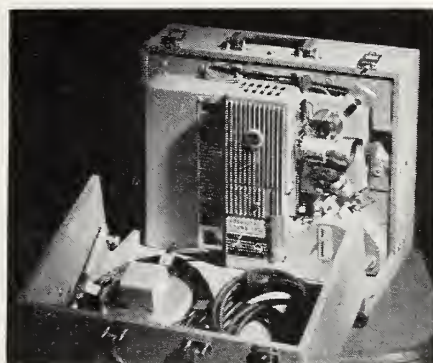
It's a projector that's *light* enough, *compact* enough for easy handling... *versatile* enough for top-notch shows in small areas and large... *convenient* enough in use that movie fun is all fun... *smart* enough that its ownership is a real source of pride. And it's a projector that, under any condition, produces brilliant, well-defined screenings and crisp, sharp sound.

The details at right... and the pictures on these pages... suggest how fully the Pageant measures up! But this is a projector you'll have to see—and hear—to believe. And it's a projector that—once you've seen—you'll have to acquire. There's good news here, too. The price is a feature—only \$325 *complete*, at your Kodak dealer's.

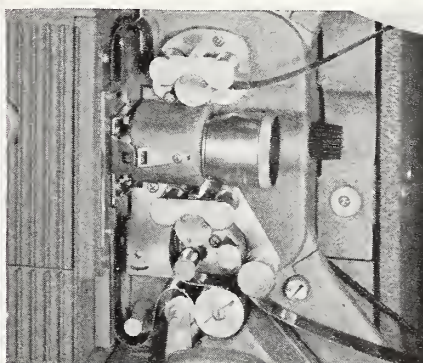
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Here are some
outstanding
features



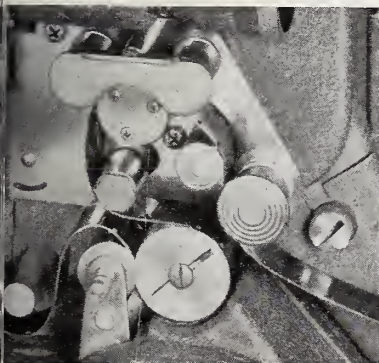
The Pageant is built into the halves of its own carrying case. Just open the case—the projector is ready for reel arms... the speaker is ready to be plugged in.



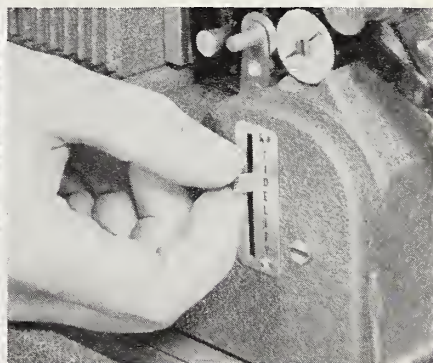
Threading for sound or silent showings—like every part of Pageant operation—is positive, thoroughly straightforward. The film path is clearly marked.



Superb optics, just right for overage projection—2-inch $f/1.6$ lens and 750-watt lamp. (Takes other lenses and lamps for unusual “throws.”)



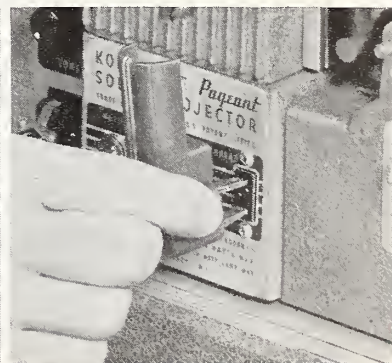
This silicone-oil-damped roller, which provides maximum film stability at the scanning point, is in large part responsible for the superb sound quality.



Faithful tonal reproduction from every type of 16mm. sound film. The built-in Fidelity Control makes possible precise focusing of the scanning beam.



Plenty of volume from the AC-DC amplifier and 8-inch speaker. But the Pageant can be so closely controlled, it whispers as effectively as it shouts.



One of many luxury features: This outlet turns off when the projector lamp is on... turns a threadlight on automatically when it's needed.

DETAILS about the Pageant

GENERAL APPEARANCE

Complete with speaker in one case, $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches. Total weight: $32\frac{1}{2}$ pounds. Pickup weight: $26\frac{1}{2}$. Case: tan, levant-grain Kodakur covering. Projector: tan, metallic finish.

PROJECTOR

Sound and silent speeds with governor-controlled, constant-speed AC-DC motor. Self-compensating take-up spindle for all types of 16mm. reels and film loads. 2000-foot film capacity. Motor-driven rewind. Dynamically balanced, centrifugal-fan cooling system. Moving parts permanently lubricated.

Illumination Straight-line, completely Lumenized optical system. Three-blade shutter provides 72 light interruptions per second at sound speed for flicker-free screenings. Standard lens: Kodak Ektanon 2-inch $f/1.6$ Projection Lens with field flattener. Accessory lenses: 1-inch $f/2.5$; $1\frac{1}{2}$ -inch $f/2.5$; 3-inch $f/2.0$; 4-inch $f/2.5$. Standard lamp: 750 watts. Accessory lamps: 400, 500, and 1000 watts.

Operating Controls Motor and lamp switches and threadlight outlet electrically interlocked. Volume and tone controls on panel with microphone jack and speaker receptacle. Shift lever for sound and silent operation. Counterbalanced elevating mechanism makes possible semi-automatic height adjustment. Fidelity Control assures exact focus of scanning beam.

SOUND SYSTEM

Rotating sound drum and mass flywheel mounted on precision ball bearings. Spring-loaded, silicone-oil-damped roller provides maximum stabilizing effect on film at scanning point. Sealed-in cylindrical lens system—with Fidelity Control focusing—provides sharpest possible line of light regardless of sound track position. Receptacle accepts microphone plug directly. Photocell cuts out automatically when receptacle is in use. Complete system factory-adjusted.

Speaker Full-range, 8-inch, high-efficiency permanent-magnet speaker.

Amplifier Produces 7 watts of undistorted power on AC. Dual triode tubes provide high amplification at low levels. Wide-range frequency response—50 to 7000 cycles per second—especially designed to meet S.M.P.T.E. frequency-characteristic standards. AC-DC without convertor.

First aid for thin Kodachromes

Three simple methods for briefly reducing your projector's light power

MARGARET WALKER

WHO hasn't one or more overexposed Kodachrome scenes which cannot be retaken, and yet are a little too thin to exhibit? Few are aware that such scenes, provided that they are not completely washed out, can be improved in projection by a judicious use of a diaphragm in front of the projection lens. While a diaphragm will not raise the overexposed section exactly to salon quality, it definitely does improve slightly overexposed Kodachrome scenes by cutting down the amount of light passing through the film.

The diaphragm may be either a commercial product or one improvised out of cardboard. The former is naturally more desirable since, being attached to the lens barrel, the diaphragm remains stationary and is always ready for instant use. Even more important, it is more easily varied and controlled than others described below.

For a commercial source, try used external shutters, which often may be obtained from a local photographic dealer at less than half their original cost. Although rather bulky, such a shutter is useful, not only for the purpose described here, but also for photographic use with lenses having no internal shutter.

Still another use for these external shutters in your filming is as a fading device when mounted in front of your camera. Employed in this way, they should be positioned immediately in front of the camera lens for the best fading effect. Placed 3 or 6 inches in front of the

lens (8mm. or 16mm.), the closing diaphragm will create an iris-out instead of the fade.

Incidentally, there are innumerable war-surplus lenses still available, but many such bargains are mounted only in barrels so that they must be used with cameras having focal plane shutters. These lenses can, however, be used with an external shutter. Thus, I would strongly urge the modest outlay for an external shutter, to be used as a diaphragm for projecting overexposed Kodachrome movie scenes, as well as a shutter for a bargain surplus lens for still picture work.

On the other hand, crude cardboard diaphragms for a projector can be made at home in a few minutes and at no expense. Several designs are described below.

(1) The crudest of the cardboard methods is merely to hold two pieces of cardboard close together in front of the lens and very close to it, permitting only a narrow slit of light to pass between the two cardboards onto the screen. The width of the slit will be determined by trial and error, according to the density of the Kodachrome scene and the effect desired.

(2) Another method, only slightly more refined, is to make a hole of the desired size in a piece of cardboard and hold this centered in front of the lens.

(3) A slit of varying width for use as a variable diaphragm may be created by fastening two pieces of cardboard together with two arms in such a manner that the width of the slit may be varied at will. The arms, two narrow pieces of cardboard, are attached with brads to the two larger pieces (Fig. 1). By moving the larger pieces sidewise, the width of the slit is varied.

(4) The three cardboard methods described above all have one disadvantage in common, that of centering the hole or slit while trying to hold the cardboard steady and close to the lens. The most refined of the cardboard diaphragms is one made from a cardboard mailing tube. Select a tube just slightly larger in diameter than the projection lens. Place the end of this tube on stiff opaque paper and draw a line around the tube; then cut about one half inch outside this circle.

Slash at intervals from the edge of the paper to the drawn circle and fold back the segments; fasten these back with Scotch or masking tape (Fig. 2a). Cut from the center the desired size of hole to serve as the diaphragm. Some experimentation probably will be necessary to determine the diameter of the hole. Attach the cup you have made to the outside of a section of the mailing tube (Fig. 2b) and have this ready to slip over the projector lens.

Using one of the above methods to make a diaphragm, you may be able to salvage some of those precious but embarrassingly thin Kodachrome scenes with fewer apologies to your audience. If, however, you do not select either the external shutter or the cap cardboard method, I would advise a little practice in handling the cardboards in front of your lens before juggling them before a critical audience!

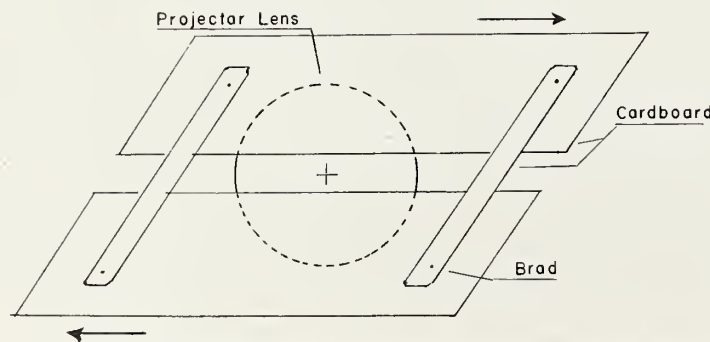


FIG. 1: Two strips of hinged cardboard create variable light cut-off device.

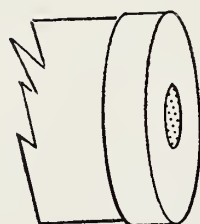
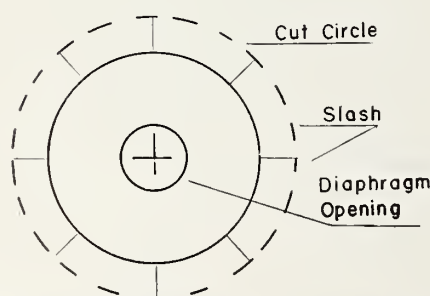


FIG. 2: Cut from stiff paper, diaphragm above is mounted on mailing tube.

Tropics in the cellar

ADRIAN J. LUSTIG, ACL

"**W**ELL, we can all dream, can't we?" This question—possibly asked rhetorically only—was put to the readers of *MOVIE MAKERS* in that attractive layout in July called *Cellar Symphony*. Well, here is one reader who is going to answer that query. The answer is "Yes!" We not only can, but did dream—and the results are seen on this page. We call it our "Dream with a Southern Exposure."

The whole thing began some nine years ago. Taking stock of our bare, unattractive [Continued on page 351]



PROJECTION ROOM of author's cellar theatre is ex-fruit closet behind door. Stairway is at right; screen left, conceals tubs.



MAIN ENTRANCE, leading from straw-carpeted stairs, is left center. Note tropical fish aquarium, radio set into wall.



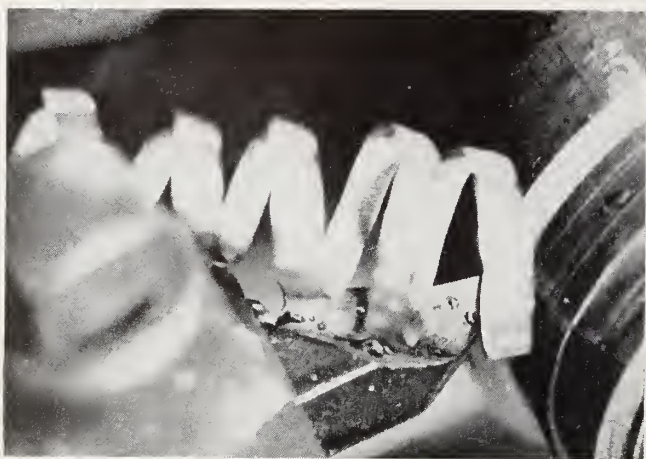
SQUARE SCREEN, serving slides and movies, rolls out of sight when not used. The palm tree was faked from Florida souvenirs.



LOUDSPEAKER, serving turntables and mike in projection room, is inset in wall over couch and screened with shells, fishnet.



STRIPED AWNING, actually painted on cellar ceiling, and bamboo railing give effect of veranda overlooking tropic scene.



AN EXTREME CLOSEUP, so close as to exclude any scale of reference, makes effective opening in reverse of sequence rule.



NEAR SHOT NOW makes clear that mysterious opening pattern was curling chip from lathe. Note operator is still not shown.

IN movie making, as in many another human activity, there have grown up over the years certain approved ways of doing things. You open a sequence, for example, with a long shot. You shoot with the sun behind your back. And you try for motion in every scene, because, the rule says, it is motion which makes the movie.

How did these "rules" and countless other cautions come into being? Broadly speaking, they came into being because they represent the majority experience of untold thousands of amateur filmers. Do it *this* way, the rule says, and nine times out of ten you'll get good (or at least acceptable) results. Do it the opposite way, the rule warns, and you're courting cinematic danger. Undoubtedly so. But there is danger also that any rule followed too slavishly may ultimately become a rut. To know *when* to break a given rule, it is best to know *why* it got started in the first place.

THE SEQUENCE RULE

For example, what about that rule which calls for sequencing one's subject matter in an unvaried series of long shot, medium shot and differing closeups? How come? There are, of course, sound reasons behind this cine custom.

The long shot, often referred to as an "establishing shot," almost wholly explains its function in that familiar name. It comes first in the sequence to establish the setting (the where) of the action to follow. The medium

RULES CAN BE RUTS

HOWARD MEHR

shot, in turn, makes clear the what of the action, while the closeups emphasize the who and add to the what. This order of subject matter treatment, it should be obvious, is the safest because it is the clearest. It conceals nothing and confuses no one.

But, on occasion, there may be a reason for *wanting* to confuse (momentarily) the members of your audience. For some dramatic effect, you may wish to conceal briefly first who it is doing something and, second, what it is he is doing anyway. An easy and effective method of accomplishing this end is simply to reverse the usual sequence order. Begin with a closeup. And the closer it is, the more confusing it will be, since it will lack any points of familiar reference, or scale. Follow in a moment with the medium shot and, if the long shot serves you, end on it.

The confusion created will be brief in extent, but highly effective while it lasts. Just be sure first that you have a sound reason for reversing the rule.

MUST MOVIES MOVE?

There is more controversy than this observer wishes to wade into on the age-old proposition that only motion makes a movie. We suspect, in passing, that much of this stems from the venerable (and still attractive) violence of the early Westerns, compounded by the doughy dynamics of the Mack Sennett comedy.

However this may be, there is much to be said for an occasional scene in which motion is reduced to a minimum. Put another way, scenes can be sensational even though they are wholly devoid of living people. In them, their recent presence is suggested only.

The mystery drama often uses this device with telling power. The private eye has tracked the gangster at last to his secret hideout. But as he breaks through the door, he finds before him a wholly empty room. Then, as the camera suggests his searching gaze, the view comes to rest on a wind-swayed curtain by an open window, or a crushed but still smoking cigarette. The dramatic effectiveness of this minutia of motion is vastly heightened by the inaction in which it is set.

WHAT ABOUT LIGHTING?

Even in the era before color films became universal, the basic rule for lighting was that behind-the-back business which gave you (in black and white, at least) pretty flat effects. In color, the effects of front lighting are far pleasanter than in monochrome, and the rule *is*, certainly, a good basis for the beginner, since it simplifies exposure.

But no cameraman of any competence shies away consistently from the brilliance and charm of the side-lighted shot, or, on occasion, a scene lighted wholly from behind the subject.

We are urged also to avoid in color filming extremes of contrast range (a 4 to 1 top is the usual rule). And yet there are occasions where an extreme of contrast is

A SHIFTING FOCUS



Photographs by Robert Heinich and Howard Mehr



A **SELECTIVE FOCUS**, attained by wide aperture on long-focus lens, creates effect of closeup dissolving into medium shot.

more natural than is its opposite. Even a full silhouette shot may have its honest and effective uses.

FOCUSING CAN BE FUN

For pretty obvious reasons the basic rule in focusing is to create enough depth of field so that all important subjects in the scene are sharp. It is a sound system for general purposes.

For some special purpose, however, it may be more effective to contrive a scene in which all objects are *not* sharp, or, better still, in which the plane of focus changes during filming. Alfred Hitchcock used this device with matchless effect in *The 39 Steps*. Two figures in the foreground of a living room were discussing (in two-shot) the hunt for the hidden killer. The focus is on them, but dimly between their heads is seen a third figure, smoking at the far end of the room. Then, as one foreground man murmurs slowly that the killer has missing the first two joints on his little finger, the focus zooms to the smoker in the background. Quite clearly, two joints *are* missing from *his* little finger.

To sum up, then, let us acknowledge that all the good rules of filming practice are based on sound reasons, which are in turn based on long experience. But let us keep in mind also that these rules may become ruts, if breaking them on occasion will achieve a better effect. With an equally sound reason for the break, don't hesitate to try the exception.

A sound exception improves the best of rules.

Don't let these cine standards enslave you

SELECTIVE LIGHTING



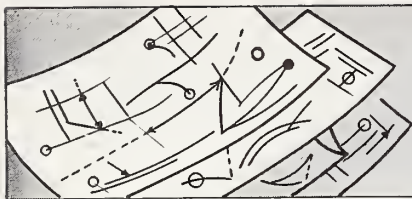
FULL FRONT LIGHTING is not always the most effective, even in color, as this attractive, side lighted closeup shot proves.



HIGH CONTRASTS, for beyond the 4 to 1 ratio recommended for color film, may be used if subject's normal lighting suggests.



EVEN SILHOUETTES may be effective on occasion. Exposure on girl's figure will get darker as she walks into shadow area.



The Clinic



USING POLAROID FILTER

There seems to be some indecision concerning the correct compensation to allow when using the polaroid filter with color film. Perhaps my practice—which has returned perfect results under all test conditions—will aid others in this matter.

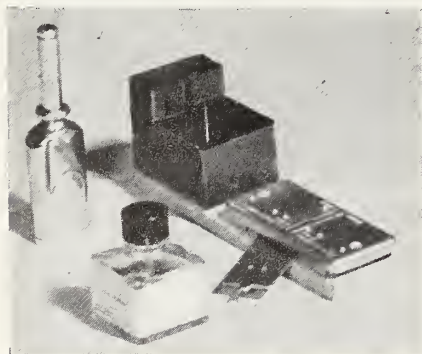
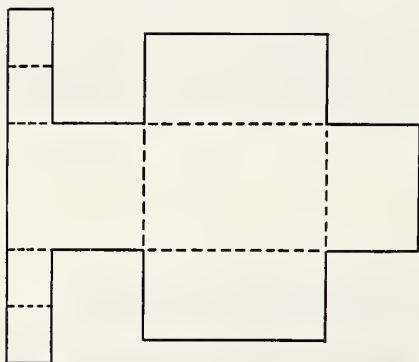
Set your meter for the standard film speed or ASA rating you normally use with outdoor Kodachrome. Read on a gray card, and then open up one and one half stops from that reading. If the subject is average in tone, shoot as is. If light colored, close down the half stop usually recommended for such a subject. If dark, open up the half stop instead.

HOMER E. CARRICO, ACL
Dallas, Texas

DECAL DEVICE

Those members of ACL who belong to an amateur movie club (it's San Diego for me) may be interested in what I did with the second of the two swell League decals recently received. The first was already on my new Bolex H-8 camera case.

For No. 2 I shaped a piece of 1/16 inch plastic sheet to the same outline



PROJECTOR KIT, firmly housing oil can, cement bottle and emergency splicer, is seen above. Dotted diagram shows folds in metal.

Pictures, plans and ideas to solve your filming problems

as the decal, but with the addition of a 1 inch wide and 2 inch long "handle" on top. (The overall outline looks like a small bottle.) After steaming the handle part over the spout of a teakettle, I bent it down behind the decal-shaped section to create a clip to hang it on my suit pocket. With my name and club affiliation lettered on the decal, and the decal mounted on the main section of the plastic, I have a swell badge to wear at club meetings or when shopping at photo dealers.

LT. (JG) JACK NIEMAN, JR., ACL
San Diego, Calif.

USE ANY LENS

Before buying my Pathe Super 16 (which, incidentally, I regard as the finest camera I've ever used), it hadn't occurred to me that the follow-focus feature could be used with any but the standard lenses in the turret.

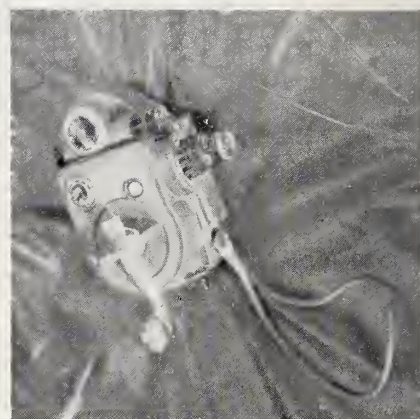
But the other evening I was fooling around with it and, more or less out of curiosity, slipped over the front of my 3 inch telephoto a small magnifying glass I found in my old jungle kit. After focusing visually, the field covered was an amazing $\frac{3}{8}$ by $\frac{1}{2}$ of an inch! I promptly made a setup with this lens combination and filmed some ants. One ant, rather large in size, completely filled the screen when projected and looks like something out of a nightmare.

MAJOR JOHN T. PHILLIPS, ACL
U.S.A.F.
c/o P.M., New York City

PROJECTOR EMERGENCY KIT

The manufacturer of my projector furnished an oil can, some cement and a splicing block—but no way to anchor them down. After they hit the floor several times as I took the projector from its case, I solved the problem with three small wood screws, a short length of lath and a tin can.

The can furnished metal which was cut as shown in the diagram. The dotted lines indicate where to bend up or toward you. This makes an open box with two compartments,



WINDING HANDLE, once fitted to auto window, speeds up rewinding of camera motor spring.

one for holding the oil can, the other the cement bottle. One small wood screw holds the box to the lath.

The other two wood screws hold the splicing block to the lath. The scraper-cutter, not shown in the photograph, is snugly held by pushing it part way through the slot between the splicing block and the lath.

LAURENCE E. BATY, ACL
Salt Lake City, Utah.

QUICK-WINDING HANDLE

You all know how annoying it is to have your camera run down just when baby breaks out with a big smile and begins to put on a real show. Then, by the time you've got the camera wound up again, baby decides to make like a statue.

I solved this by obtaining without charge a window handle from a 1933 Plymouth which was rotting away in a junk yard. After cutting it to size, I inserted it into the normal winding handle of my Revere 8 and attached it with a strong rubber band. Cranking up the camera spring now takes about one tenth the time it did formerly.

PAUL J. POJMAN
North Royalton, Ohio

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



ADDED versatility is given the Auricon Cine-Voice 16mm. sound camera by Berndt-Bach's new 3 lens turret, shown here in shooting position.

Lens turret A three lens turret is now available for the Auricon Cine-Voice 16mm. sound on film camera. Priced at \$89.50, the new turret permits instantaneous change from one C mount lens to another. Its placements are located to a close tolerance of 1/1000 of an inch and are so spaced that a wide angle and a telephoto lens can be used without optical interference. Further details may be had from Walter Bach, vicepresident, Berndt-Bach, Inc., 7377 Beverly Boulevard, Los Angeles 36, Calif.

GE film Spotlighting the features and ease of operation of the General Electric PR-1 exposure meter, *The Meter With a Memory* is a 12 minute 16mm. sound film, distributed by General Electric for showings to camera clubs and other interested photo groups throughout the country. Produced by the GE visual education division under the supervision of the company's meter and instrument divisions, the movie shows correct handling methods for the PR-1. Distribution is through the company's district office film libraries.

Castle catalog Castle Films, producers and distributors of 8mm. and 16mm. films, have published a new catalog listing special Christmas movies and other new items. The new catalog devotes almost a page to suggestions for good showmanship in exhibiting films at home.

Kodak projector Kodak's first lightweight 16mm. sound projector—the Kodascope Pageant—weighs less than 33 pounds complete and operates on either AC or DC without a converter. Both speaker and projector are built into the carrying case—the speaker into the case cover, which may be used up to 35 feet from the projector, with an extra 35 foot extension cord available as a separate accessory.

Sound or silent speed on the Pageant

News of the Industry

Up to the minute reports on new products and services in the movie field

is controlled by the shift of a lever. The few gears used are of Nylon, while film rollers are made of Tenite, with all bearings oil impregnated. For this reason, it is said that oiling will never be necessary for the Pageant, which also features a new pulldown claw mechanism.

Amplifier output is 7 watts on AC. Speaker is an 8 inch, permanent magnet type. While a 750 watt lamp is standard equipment for the Pageant, a 1000 watt lamp may be used on AC operation. The projector is equipped with a Lumenized 2 inch f/1.6 Ektanon lens, and Ektanon lenses of 1, 1½, 3 or 4 inch focal lengths are also available. List price of the Pageant is \$325, complete.

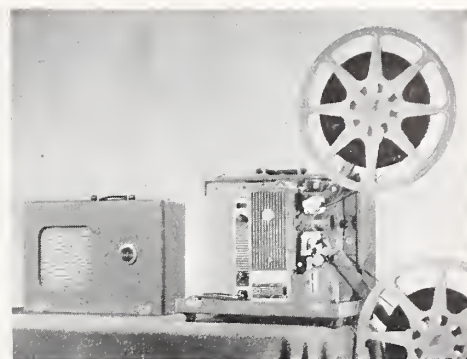
Closeup chart A comprehensive chart showing proper distances, sizes of field and focal scale settings for closeup work, in both the still and movie fields, has been published by Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y. The chart is available free upon request.

Letter set Movie titles may be made by simply pressing plastic letters against plastiform backgrounds by owners of the Magic Master letter set, manufactured by Joseph Struhl Company, New York 3, N. Y. Each set contains two large, self-supporting backgrounds (one black and one brilliant red) and 480 letters, numbers and decorative figures.

Due to the size of the backgrounds, which measure 17½ by 23¼ inches, any type of camera may be set as far back as 5 feet, without the aid of accessory lenses. The letters, which may be used indefinitely, are washable. Each set contains one clear sheet of the treated plastic, which may be cut to any shape or design. Priced at \$8.95, the Magic Master is boxed, with divided sections for letters and numbers.

Paillard cases Paillard Products, Inc., announce two new types of leather combination carrying cases for either the Bolex H-16 or H-8 movie cameras, and accessory equipment.

The H-1 case, of top grain English cowhide, interior velvet trim and hand stitched finish, accepts the Bolex H mod-



THE KODASCOPE Pageant, first Kodak lightweight 16mm. sound projector, is priced at \$325, including a Lumenized, 2 inch f/1.6 Kodak Ektanon lens.



THE MAGIC MASTER letter set features large titling boards and a great many letters, numbers and decorations as shown in the illustration. Plastic letters adhere to plastiform backgrounds.



PAILLARD'S H-2 zipper carrying case will, as shown, hold lots of accessories in addition to a Bolex camera. Its mate, the H-1, holds even more.

el camera complete with three Kern-Paillard lenses, three 100 foot cartons of film, exposure meter and a variety of accessories. It is priced at \$45.00. The H-2 model is a zippered case, of russet tan cowhide, with interior velvet trim. Fitted compartments accept roughly the same equipment as the H-1, less a few accessories. It is priced at \$30.00. Both cases come complete with extra shoulder-carrying straps.

Effects unit A wide variety of prism and other optical effects is made possible by a new Camart unit designed specifically for the production of such effects. The item consists of a camera base plate, a double arm assembly, one of several available prisms, the prism housing and revolving crank and a montage unit. Prisms are available with two, three, four, five

Classified advertising

10 Cents a Word Minimum Charge \$2

Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS SAYS:** If you'd like to make a trade, Write, or join the great parade That makes a bee-line to my store for camera values by the score—Charles Bass, President, Bass buys 'em, sells 'em, and trades 'em. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **ATTENTION AMATEUR CINE CLUBS**—We rent all professional studio motion picture production equipment. Send for your free copy of our rental price list. Cine-Special, Bell & Howell, Bolex, Auricon equipment available. **THE CAMERA MART, Inc.**, 70 West 45th St., New York.

■ **SYNCHRONOUS** motors installed projectors, cameras, \$150.00. Projector governors 16-24 speeds, \$82.50. 16mm. only. **M. W. PALMER**, 468 Riverside Drive, New York.

■ **WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES**—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: $\frac{1}{2}$ " $f/1.9$ Berthiot Cinor, \$29.50; $1\frac{3}{8}$ " $f/3.5$ Cine Telephoto, \$34.50; 2" $f/3.5$ Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. $f/2.7$ Carl Meyer wide angle, \$54.50; 1" $f/1.9$ Wolensak Raptor, \$57.21; 2" $f/3.5$ Kodak Ektar, \$49.50; 3" $f/4.5$ Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

FILMS FOR RENTAL OR SALE

■ **UNUSUAL** industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. **NATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. R, New York 16, N. Y.

■ **CASTLE** Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by **STANLEY-WINTHROP'S, Inc.**, 90 Washington St., Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **USED** and new Castle films; 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

■ **SOUND, SILENT MOVIES**; lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **HAVE** you filmed ALASKA or MEXICO this summer—add to yours, original (not duplicates) Kodachrome motion picture 16mm. film taken while making adventure pictures for the lecture platform. Price 30¢ a foot. You select as much as you want. All rare shots made in areas difficult to reach. Also exciting pictures of WHITE WATER CANOEING in wild rapids of Northeastern rivers. **NEIL DOUGLAS**, Explorer & Lecturer, Box 664, Meriden, Conn.

FILMS WANTED

■ **WANTED TO BUY:** 16mm. silent films, any length, new or used. **BOX 234**, Hempstead, L. I., N. Y.

MISCELLANEOUS

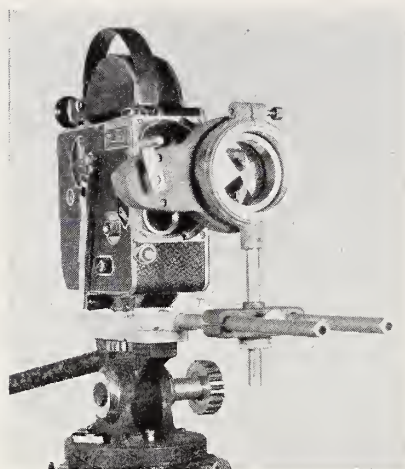
■ **KODACHROME DUPLICATES**; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **NO NEGATIVE ? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **"AMATEUR** Movie Production," "Money Saving Tips for Movie Makers," both for 50¢ postpaid. **SHANNON'S**, 505 Franklin, Nutley 10, N. J.

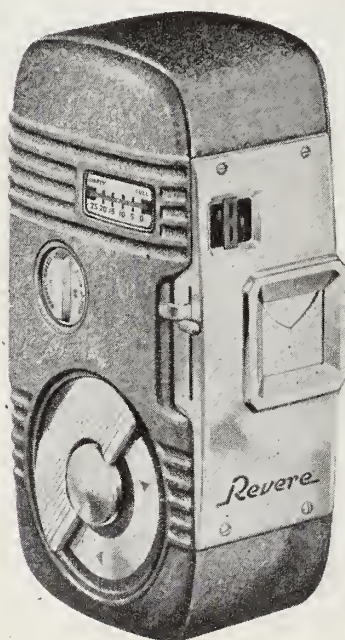


THE CAMART optical unit makes possible both prism and montage effects. It may be used in conjunction with most 16mm. cameras.

and six surfaces, and the images may be rotated either clockwise or counter-clockwise at any rate of speed.

The montage unit can be used to film three different scenes on the same frame, each occupying one third of the frame area, by a process of multiple exposure, masking and back cranking. The complete unit with a four-surfaced prism lists for \$99.75 plus federal excise tax. Full information may be had by writing Camera Mart, Inc., 70 West 45th Street, New York City.

Revere eights New models have been added to Revere Camera Company's 8mm. line in both the projector and the camera fields. A model 55 camera introduces the exclusive Revere Iris-Scene—an iris-out and iris-in effect that will add

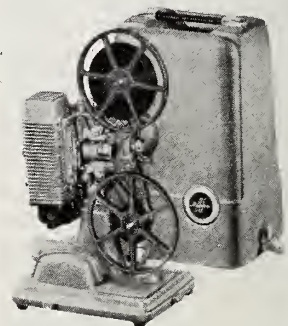


DRAMATIC effect is lent to footage shot by the new 8mm. Revere 55 camera, when the exclusive Iris-Scene effect is used.

smoothness to scenic continuity. A model 85 projector features a two-reel storage compartment built into the projector base.

The 55 camera is equipped with an $f/2.8$ lens. Its "drop in" loading system gives magazine convenience at roll film prices. A newly designed motor gives a 10 foot film run. Priced at \$55.00, the Revere 55 is also available with a plastic carrying case at \$58.95.

The 85 projector, priced at \$99.50, features a 1 inch $f/1.6$ lens, 500 watt lamp and 300 foot film capacity. Its price includes a slipover case of burnished plastic.



REVERE'S 85 projector, priced at \$99.50, comes housed in a plastic slipover case, with chrome trim and a flexible plastic handle.

Chronos meter Weighing only 2 ounces, self contained in its own case and thin enough to slide into a watch pocket, the Chronos photoelectric exposure meter is notable for both size and design. Compact and simple to operate, it is said to have high sensitivity. The Chronos retails for \$24.95 and is distributed by Willoughbys, 110 West 32nd Street, New York 1, N. Y.

New speaker A portable power speaker that will extend audience capacity from around 300 to as high as 1000 is now available for the Ampro 16mm. Stylist and Compact projectors. Weighing only 24 pounds, the speaker features a 12 inch Ampro permanent magnet speaker and diaphragm. Up to 200 feet of cable may be used between power speaker and the projector. Full details may be had from Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

Fixed focus 8 A new version of the Cine-Kodak Magazine 8 camera, featuring a fixed focus lens instead of the usual $f/1.9$, has been introduced by Eastman Kodak Company. Body and mechanism of the new model are the same as the current Magazine 8, but the finder has been changed to one designed for use with

a fixed focus lens and an interchangeable telephoto lens.

The new model's fixed focus lens is a 13mm. f/2.7 Kodak Cine Ektanon, Lumenized, with the same bayonet type mount as in the current Magazine 8. Recommended telephotos are the 38mm. f/2.5 Kodak Cine Ektanon or the 40mm. f/1.6 Kodak Cine Ektar. They call for a Type M Kodak Cine Lens adapter, and the viewfinder includes a rectangle indicating the field of either of the longer focal length lenses. The new camera is priced at \$127.50.

Radiant Master The new Radiant Master three section tripod features lightweight anodized aluminum tripod legs with the newly developed Freeze-Proof leg locks, which prevent the legs from binding, no matter how firmly tightened. Other features are an adjustable camera screw in the pan-head and a pan-head that permits panning while the head is locked in tilt position. The tripod is manufactured by Radiant Specialty Corporation, Chicago 8, Ill.

Newhall elected Beaumont Newhall, curator of George Eastman House, has been elected to Fellowship in the Royal Photographic Society of London. Mr. Newhall was formerly an associate of the society, which was founded in 1853 and is one of the oldest and most outstanding international photo groups.

Fold-A-Lite Latest addition to the lighting unit field is Penn Camera's Fold-A-Lite, a compact job using four 375 watt reflector-type flood lamps. It can be attached to any movie or still camera, or it can be hand-held or attached to any tripod or to a separate stand. The unit weighs only 3 pounds and can be folded down to a length of 14½ inches. Selling for \$9.95, it is available from Penn Camera, 126 West 32nd Street, New York City.

New catalog Rek-O-Kut Company, Inc., 38-01 Queens Boulevard, Long Island City 1, N. Y., has issued a new catalog, listing the company's complete line of recording and transcription equipment. It is available free upon written request.

Processing kit A 16 ounce Kodak Ektachrome processing kit, designed for the convenience of still workers who wish to process rolls of 120 or 620 Kodak Ektachrome roll films, will process two rolls of Ektachrome before beginning to exhaust its capacity. However, additional rolls can be handled with satisfactory results by following recommended adjustments in processing times. All components of the kit are packaged in foil packettes. The unit is priced at \$1.50.

Late releases

Features and short subjects for 8mm. and 16mm. screens



■ *Chimp the Sailor*, one reel, black and white, distributed by Castle Films, is available in two 8mm. and three 16mm. editions, including sound, from photo dealers. Castle's well known Chimp appears again, this time going to sea as a stowaway on a sailing yacht. By the time Shorty's presence is discovered, it's too late to do anything but hope he doesn't wreck the ship. In the end, Shorty is a punished and wiser chimp.

■ *My Son, My Son*, 12 reels, black and white, 16mm. sound on film, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Brian Aherne and Louis Hayward, father and son, find themselves in something of a tangle over the same woman, Madeleine Carroll. This is base ingratitude on the part of Mr. Hayward, who has been the ob-



ject of much fatherly affection and now turns out to be a most unscrupulous scoundrel. The film is based on Howard Spring's best selling novel of a few years back.

■ *Tale of the Redwoods*, two reels, 16mm. sound on film, black and white, is released by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Fourteen animals, Billy Severn and a bird named Jim the Crow co-star with Harry Davenport, otherwise known as Old John (the Hermit), in a tale of life in the enchanted world of the forest. The animals are built up very pleasantly as personalities, and the fantastic flavor of the film is helped along by the musical score.

NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the "Auricon-Pro" and "Auricon-1200" Cameras, and the Auricon RT-80 Double-System Recorder.

★ High-fidelity sound-track with 16 DB noise reduction.

★ Sound-track always runs centered on projector photo-cell scanning beam, for crisp and clear sound-track reproduction.

★ Only one audio-modulated sound-track edge, eliminates Gamma (contrast) effects and minimizes "Eberhard Effect" and "Mackie Line" troubles experienced with multiple-trace variable-area recording.

★ Audio galvanometer and shutter-noise-reduction galvanometer are independent, preventing noise-reduction-bias cross-talk distortion on sound track.

★ Rugged. Can be overloaded without danger. Guaranteed for two years against any electrical or mechanical failure.

★ Requires only 1.4 Watt sound-track exposure-lamp. Operates from small, light-weight dry-cell batteries.

★ Tested and now being used by leading studios and television stations.

★ Sold on 30-day money-back guarantee. You must be satisfied.

★ RCA licensed.

Write for free Catalog describing the new Modulite Model "S" Galvanometer and other Auricon Sound-On-Film Recording Equipment.

Auricon Hollywood **MODULITE**

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**
and other services
to 16mm producers

**.35 MM SLIDE and
FILM STRIP SERVICE**

**16 MM
and
8 MM**
*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

PLAN NOW

To place in the Ten Best Amateur Films of 1950! REMEMBER: 24 of the 31 winners in 1949 were new to this international competition. You, too, can be a winner.
(See page 328 for full details)

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

1108 Seal Way Seal Beach, Calif.

JUST OUT! THE CATALOG
YOU'VE BEEN WAITING FOR!
IT'S TERRIFIC! Packed with bargains and valuable premium offers.
Today's most popular 8-16mm (silent and sound) Film Subjects, attractively priced, nationally advertised Cameras, Accessories, Radios, T-V Sets, Appliances, Toys, Optical & Sporting Goods, etc., and a real money-saving film exchange service. Send 25c (credited on first order) for your copy today.
NATIONAL FILM SUPPLY
Broadway Sta. "E", Dept. 78, Toledo 9, O.

Must Satisfy You OR YOUR MONEY BACK!

8MM and 16MM MOVIE FILM AT TREMENDOUS SAVINGS!

Just bought from Government stocks of nationally-famous movie film manufacturer. Guaranteed for exceptional results. Fully Panchromatic — Weston 32 — fast processing included.

SIZE	EACH	Lots of 6	Lots of 12
8 MM 25-ft. Double-8	125	115	100
16 MM 50-ft. Magazine	250	225	200
16 MM 100-ft. Roll	295	275	250

FREE PROCESSING INCLUDED

WORD TO THE WISE: Stock up now for all your summer and vacation shooting.

FOTOSHOP inc.
DEPT. F-9, 136 W. 32nd St., New York City

A traveling salon

C. R. EVANS ACL, Secretary

Northern California Council of Amateur Movie Clubs

HOW many persons usually get to see the award winners in an amateur film contest? One hundred? Probably. Five hundred? Possibly, but not likely. It was as a solution to this problem that the recent Traveling Salon of the Northern California Council to Amateur Movie Clubs came into being. Through it over 4,000 persons have thus far viewed the eleven pictures which were adjudged winners in the Council's "Filming for Fun" contest.

Original plans called for a single grand salon in San Francisco at the conclusion of the contest. At this time the prizes were to be awarded and the winning pictures would be shown, but, as many of the contestants would have to come long distances from various parts of northern California, and as it also was deemed impractical to show 8mm. films to an audience which the committee hoped would exceed 1,000, some other plan had to be devised.

The primary objective of our contest was to show the winning films to the largest possible number of people. We wished to counteract the prejudice which has been built up in the minds of so many by the horrible examples of cinematography foisted on them by some amateurs. The Council wanted to convince the public that fine, interesting films can be, and are being, produced by serious amateur movie makers.

Going into a huddle, the contest committee came up with the idea of a traveling salon. If the people wouldn't or couldn't come to the pictures, the pictures would come to them. From this decision, plans grew swiftly on how to show the winning films in the various cities and towns under the auspices of the local clubs. But first to prepare the program.

After the winning films had been selected, Joseph Pancoast, ACL, one of our committeemen, arranged appropriate musical backgrounds for each of them and recorded them on special records for the showings. Working with him on projection was Edward Kentera, the Council president. Carrying projectors and turntables in their own cars, these two stalwarts traveled nearly 1,500 miles through northern California to put on our series of twelve shows.

The first gathering was held at Berkeley, in the Whittier School auditorium. From there the salon traveled to San Mateo, Hayward, Oakland, San Jose, Richmond, Vallejo, Petaluma, Sacramento, San Francisco, Red-

wood City and finally back to Oakland. The entire circuit was covered in about six weeks. Audiences ranged from 200 upward, with the grand total well over the 4,000 mark already named.

Locally, each host club was expected to provide an auditorium for the screening and to attend to the distribution of publicity material provided by the Council. This included silk screen window cards, advertising handbills and voting tickets.

But don't let this mention of tickets mislead you. Admission at all screenings was absolutely free—to encourage the largest possible attendance and by that to inform more people concerning the true worth of amateur movies. However, voting tickets (at two bits each) were offered members of each audience. A ticket purchaser was then entitled to vote for his choice of the best film in the Salon. That film winning the greatest number of total votes would be, at the Salon's conclusion, declared the Grand Award winner in our "Filming for Fun" contest.

This award winner turned out to be *Yellowstone*, produced by Gordon Robertson, a member of the Movie Crafters Club from Oakland. His picture, which had been first in the travel class of the contest, won out by 220 votes over *Bugs On Parade*, by E. R.



GORDON ROBERTSON, grand award winner in Film-for-Fun contest of Northern Calif. Council of Amateur Movie Clubs, gets prizes from Edward Kentera, president of the club group.

Schmutz, which took first place in the specialty class.

Incidentally, our contest title—*Filming For Fun*—was not receiving its first publicity by any means in that competition. Those happy words were first aired (or air-waved) back in March, 1949, when a half dozen Bay District clubs got together, formed the Northern California Council, and, brashly enough, dreamed up a radio program on amateur movies for a local broadcast.

That program, a weekly, was called *Filming For Fun*. Making its bow on Berkeley's KRE, it ran there for seven months and then was invited over to the more powerful KLX, in Oakland. Alternating between beginner and more advanced stuff, the program is still going strong—spreading our message through northern California of *Filming For Fun*.

From dawn to dusk

[Continued from page 332]

below the horizon, and its color and illumination are seen only in the after glow infusing the sky and cloud masses.

GENERAL EXPOSURE DATA

For sunset exposures, it's a good idea to take metered readings each time you press the camera button. The correct exposure of ten minutes ago may not be the correct one now, while in another five minutes a cloud may change the entire picture. In any of the four groups just itemized, the light meter should be pointed at the brightest part of the sky. But remember with Group 1 scenes to shield the meter (as well as the camera) from direct rays of the sun. And if in doubt whether to favor underexposure or overexposure, slight underexposure should be chosen to insure maximum color saturation.

SPECIFIC EXPOSURE DATA

If you are working without a meter, here are exposure recommendations made as specifically (or perhaps a little more so) as it is safe to make them. All are for normal camera speed and outdoor color film.

GROUP 1. Reasonably high, bright sun shielded by clouds or scene object— $f/8$ to $f/5.6$.

GROUP 2. Lower sun, still visible and unshielded, but diffused by haze, smoke or dust— $f/6.3$ to $f/4$.

GROUP 3. Sun just below the horizon creating upward fanning of light and color— $f/5.6$ to $f/3.5$.

GROUP 4. Sun well below horizon, creating afterglow only— $f/2.8$ to $f/1.4$.

SILHOUETTES AND SUNSET

Any sunset is effective, regardless of locale, but it always may be enhanced by good composition. One shot

Protect & Preserve YOUR FILM



EVERY film user needs efficient storage and filing space. Neumade's practical, specially designed steel cabinets are Fire-proof, Dustproof, and Humidified affording you maximum protection for your film. All models come in olive-grey enamel with polished chrome handles and hinges.

Model MM-119—(Illustrated) Film filing cabinet. Individual reel index plus master index; door has a lock as well as three paint latching device. 70" high, 30" wide, 16" deep. CAPACITY 40—400 ft. reels; 20—800 ft. reels; 20—1200 ft. reels; 20—1600 ft. reels; 100 filmstrip cans. Utility drawer in base.

Over Fifty Models To Choose From, but Neumade engineers are available without obligation to assist you with your particular requirements when necessary.

Write today for Free fully illustrated Catalog. Dept. 101

All Products Factory Guaranteed

Est.
1916

TRADE MARK
Neumade
PRODUCTS CORP.

330 W. 42nd St., New York 18, N. Y.

NEW ACL PIN AND NEW DECALS



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.

THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

*ACL members of one through four years standing are entitled to wear the silver-plated pin. ACL members of five years standing (or more) are privileged to wear the gold-plated pin. . . . We'll send the right one!

AMATEUR CINEMA LEAGUE, Inc., 420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

— DECALS at \$.25 each or 5 for \$1.00

— PINS ☐ screw-back lapel type at \$1.00 each ☐ pin-back safety clasp type

NAME _____

STREET _____

CITY _____

ZONE _____

STATE _____

9-50

**8mm ARCO 16mm
MOVIE FILM**

Save By Mail Order!
Buy 6 Rolls—Pay For 5!
FRESH BLACK & WHITE PAN FILM
WESTON 30, TUNGSTEN 32

8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft.....	4.80
16mm—Magazine—50 ft.....	2.95

24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c.
B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.
ARCO MOVIE FILMS, INC.
Dept. 309, 8616 Fourth Ave., Brooklyn 9, N.Y.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR free illustrated brochure and samples
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

UHLER
CUSTOM BUILT
CINE
MACHINERY
DETROIT, U.S.A.

**MOTION PICTURE
PRINTERS** 8mm
16mm
CONTINUOUS — REDUCTION
Send for Descriptive Literature

UHLER Cine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

AUTOMATIC DAYLIGHT DEVELOPING TANK



- Processes up to 200 ft.
 - 8mm, 16mm, 35mm
 - Movie, Microfilm
 - Motor Driven—Portable
 - Unbreakable Plastic
 - Brilliant Titles assured
- Write Dept. M for Free Literature
MICRO RECORD CORP.
30 E. 10th St., New York 3, N.Y.

FADES and SPECIAL EFFECTS

Have YOU tried the MOVIE-TRIX way of putting fades and effects into YOUR movies? Professional method gives you Circle Wipes, Whirlpools, Sawtooth and Clock Sweeps, Slow and Fast Fades, all used AFTER EDITING! No chemicals! Cost of full doz. ass't is \$1.25 for 8mm, \$1.50 for 16mm.

Send for free circular
MOVIECRAFT COMPANY

1623-A Unionport Road New York 60, N.Y.

FREE!

The colorful new ACL pin, or five handsome ACL decals, are yours FREE if you renew your League membership this month.
Do it today, before your vacation begins!

VACUUMATE

FILM PROTECTIVE PROCESS
The SUPER
VAPORATE

PROTECTS AGAINST Scratches, Fingermarks, Oil, Water and Climatic Changes.

**ONE TREATMENT
LASTS THE LIFE
OF THE FILM**

Brittle Film Rejuvenated

IT'S NEVER TOO LATE TO VACUUMATE

Available through your local dealer or at

Vacuumate Corp., New York
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.
Philippine Cinematographers, Manila, P. I.

across water not only imparts motion to the scene, but also adds a warm and colorful reflection of the sunset itself. Generally there will be enough strength in these light reflections to create some surface detail of the water patterns.

Another often used but still effective device is the use of the silhouette. It may be of anything—a tree, a house, a member of the family or almost any other object which is recognizable in outline as a foreground. This foreground object will not only aid the composition, but it also adds a three-dimensional effect to the shot. The device of the silhouette is especially effective where it can carry with it some movement—such as a slowly walking figure.

SINGLE-FRAMING SUNSETS

But if you are among those filmers who feel that even this movement is not enough, try shooting your sunsets in single-frame technique. In this kind of camera work, three things are necessary—a tripod, a camera with a single-frame release and a little patience. If your camera hasn't a single-frame feature, practice tapping the starting button lightly. You may expose two or three frames instead of one. But on sunsets it doesn't matter.

The time lapse between each exposure is up to the individual and will depend upon the final effect you wish to achieve. With sunsets, a good general rule is to expose one frame of film at five or ten second intervals, until the sun has completely disappeared. If an assistant is handy, continual meter readings should be taken and the exposures varied accordingly. But remember to close down each aperture one-half stop over normal shooting to compensate for the shutter lag of single-frame filming.

The final result of the single-frame technique is one of spectacular beauty. The sky will seem alive, colors changing in a crazy-quilt fashion—yellows turning to red, reds disintegrating into yellows, purple or blues. Any movement of clouds will be accelerated tenfold, so that they will roll majestically across the movie screen, changing and boiling with awesome power. And of course the sun will drop downward with perceptible movement until, as the last vestige of it disappears, evening approaches in a splendor of reds and blues.

FAKE MOONLIGHT EASY

When it comes to filming moonlight scenes, we must simulate since we cannot secure the real thing. But with color film, artificial moonlight shots are far easier to make than they were in monochrome. We simply use the indoor type of film (Type A or Tungsten) but shoot it outdoors in sunlight without the usual conversion filter. In this way the emulsion registers a great predominance of blue, while other colors of

the spectrum register to a lesser degree. Added to this should be a selection of strongly cross-lighted scenes and a deliberate underexposure of from one to two full stops. For your film speed setting on the meter, remember to use the number assigned the film indoors. The actual light source is unimportant. It's the use or not of the filter which requires compensation in speed rating. The final effect is one strongly suggestive of the silvery high-lights and blue shadows of a true moonlit scene.

Now that we know how to simulate moonlight, we might ask what we can do with it. In selecting subjects to film in this way, it is best to keep in mind that only certain types of scenes are interesting under this illumination. A shot of Main Street would be dull. But a lake under cross or back lighting, the "moon" partially obscured by a passing cloud, would be a classic example of moonlit subject matter.

Begin with your background

[Continued from page 334]

to be growing out of the subject's head. Our photographer made the object lesson a double one in his quite conclusive illustration.

This sort of trap is surprisingly easy to fall into. Only a conscious searching of the background on each camera set-up can guard against it. The solution, however, is an easy one and twofold. Either move the foreground subjects to a new position, or move the camera to a new viewpoint. Outdoors, it's generally pretty difficult to move the background.

BACKGROUND EFFECTS

Lest you feel by now that your picture backgrounds are always a hindrance and never a help, we are concluding with a more positive example. This is the attractive, and often dramatically informative, effects which can be created by shadows cast on the setting.



FIG. 5: Shadow patterns, cast naturally or created with a spotlight, can be effective.

In Fig. 5, for example, we learn from the background shadows alone that the figure is standing by a window. Were the scene in a melodrama, the shadow of the flowerpot might well be changed to that of the villain's head, or perhaps his revolver, as he menaces the unsuspecting hero.

Countless effects—even to raindrops running down the panes—can be created in this way by the imaginative movie maker. You need not, in fact, always use a real window and actual sunlight. A mock-up of a curtained window frame and a strong spotlight punching through it will do the trick. These are good effects to keep in mind even in family filming.

Tropics in the cellar

[Continued from page 341]

basement, I began to see how the furnace, the laundry set tubs and a small working area could be partitioned off from the rest of the floor space. If this were done, I mused and measured, then the remaining area *could* be transformed into a cellar theatre—23 by 15 feet in overall dimensions. Casually, carefully, I broached the idea to the Better Half. She was the acme of enthusiasm and understanding from the very start.

Our decision on the tropical theme in the decorations stemmed from the many movie-making holidays we had passed in those happy climes. We wanted our friends in Detroit to sense the exotic beauty of these wonderlands, not only through our movies, but also in the atmosphere of the very room in which they saw them.

Thus, into the expanding pattern of our picture palace, we wove bits and pieces of bamboo, driftwood, coral, seaweed and even actual fishnet. There is a palm tree in one corner, put together from palm leaves brought back from Florida and painted with green paint for preservation. Real coconuts (also Florida souvenirs) hang from its fronds, while a not-so-real monkey clings to its trunk. On trips to more savage tropical regions we had collected some native spears, war clubs and machetes. These, too, went on the walls, along with such other items as an explorer's rifle and sola topee, *marajas* from Cuba and straw-covered wine bottles. Even the stairs leading to the basement are now carpeted with cocoa matting, instead of the conventional linoleum. And, to establish still further the tropical feeling, the customary wooden hand rail has been supplanted by a sturdy bamboo pole.

For acoustical reasons, I first treated the hard concrete floor with a coating of rubber base paint. Over this now stretch squared grass rugs or native mattings, with the majority of the wall

space sound deadened in the same way. A split-bamboo porch screen hangs at the projection-room end of the theatre, masking when unrolled an unsightly complex of laundry tubs and water pipes. On another wall (since I fondly favored my ability with a brush), I painted a scenic mural of native life, while across the ceiling we ran awning-like stripes of bright color. The overall illusion is that one is seated on the veranda of a bamboo cottage, looking out over the tropical setting.

Our technical arrangements (projection, sound and screen surface) are reasonably simple but entirely adequate. At the entrance end of the area a separate projection room has been fashioned from space which was once the fruit cellar. In it now are a 16mm. silent projector on a movable stand, a home-built double turntable outfit, record racks and a microphone. The house lights, wired through a rheostat, are controlled from the projection room, and a door with suitable ports seals it off from the audience.

For the screen we chose the roll-up type, so that it could be run up out of sight whenever the theatre was used simply as a game room. Hung from the ceiling approximately 24 feet from the projector, the screen is 48 by 48 inches square, thus accommodating both slides and movies. The cine projection lens used is the standard 2 inch objective of the 16mm. projector.

The loudspeaker for the turntables and microphone is positioned near the screen, but has been cleverly recessed out of sight in a decorative shadow-box cut into the wall. Also set into this long wall are two illuminated aquaria of tropical fish (that theme again!) and a cabinet radio.

All in all, we're pretty proud of our dream with a southern exposure. And we get a very real pleasure in showing our southern films to friends in this setting. But there's one thing I can say for sure. Our greatest pleasure has been in the building of this hobby room. A finished job? Not on your life! Who wants a dream like this to end?

* * *

FALL IS THE SEASON when trees and foliage put on a rainbow display of color. Watch the turning of the leaves for some excellent color movies soon.

* * *

A SKYLIGHT FILTER (formerly called the Haze Filter) is very useful for filming those distant scenes of Indian summer. For closeups, you may keep the filter on, as it doesn't change the color values.

* * *

MANY SCHOOLS AND COLLEGES will gladly cooperate with advanced amateurs in the making of instructional films.

* * *

IN PLANNING THAT FOOTBALL FILM, don't forget to include scenes of spectators, the bands and other local color. Occasional shots of the scoreboard will save a lot of titles.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-9

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York 18, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

Movies

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.



Bell and Howell
16mm GSAP Owners ..
Precision 'C' Mount
Installed on your camera—
\$14.50. Send camera front
or if sending camera, in-
clude \$1.00 extra. Takes
all standard tele and wide
angle lenses. Guaranteed.
CENTURY PRECISION SPECIALTIES CO.
5733 Cahuenga Blvd., No. Hollywood, Calif.

GRISWOLD

FILM SPLICERS

for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

8 CLUBS 16

Japanese reorganize A mid-June meeting in Tokyo of Japanese amateur cine and slide photographers resulted in the formation of the Nippon Amateur Cine Slide Association, to be known as NACSA. This succeeds a pre-war organization of Japanese filers.

Fred C. Ells, FACL, of Pacific Palisades, Calif., a member of the pre-war group when resident in Tokyo, was named club liaison officer in the United States. NACSA managing director is C. Aochi, assisted by the Messrs. Tsukamoto and Yoshikawa. Prominent among the membership are Mr. Ri, formerly Crown Prince Ri Kon, of Korea, and the former Marquis Yamashina.

Exchange restrictions prevent subscription to foreign periodicals, so that the club will welcome offers of any and all photographic journals, old or new. They may be sent to Mr. Aochi, 2243 Kichijoji, Musashino-machi, Tokyo, Japan.

Taft Cinema elects Terry Manos has been elected president of the Taft Cinema Club, ACL, of New York City. Other officers include George Schanfein, treasurer; Irene S. Brand, secretary; Max Lipper and Joe Molnar, chairman and co-chairman, respectively, of the program committee, and Bernard Friefeld, bulletin editor.

Beginning with the September meeting, the group will hold its sessions on third Tuesdays at the Concourse Plaza Hotel, 161st Street and the Grand Concourse. Meetings start at 8:00 p.m. Membership, which is still open, will be limited to fifty.

Richmond Summer sessions of the Richmond (Calif.) Movie Camera Club have included a titling demonstration by Hank Biggio, a film on titling by Eric Unmack and the screening of *Sierra Fish and Game*. Last month's program featured a demonstration of filters for color film, conducted by C. Whaley. Coming up are a

Van Voorhees



WOODEN SHOES are contest trophies, as Michigan Council holds annual convention in Holland, Mich., during Tulip Festival. Seen (l. to r.) are Cornelius Rynbrand, Joseph Leys, pres., J. Folkema, ex-president.

The people, plans and programs of amateur movie groups everywhere

A. J. O'Keefe



HON. ERASTUS CORNING (standing), mayor of Albany, N. Y., addresses annual banquet audience of Amateur Motion Picture Society of city.

field trip to Stanford University next month; the close of the annual club contest in October, followed by the contest dinner in November; the Dog House contest in December, and the Dog House dinner early in 1951.

In Brazil Members of Foto-Cine Clube Bandeirante, of Sao Paulo, had the pleasure of listening to Alberto Cavalcanti, noted English documentary producer, who is currently engaged in film work in South America. A subsequent meeting featured a children's program highlighted by a screening of several Disney cartoons.

Through an oversight, our news item in April **MOVIE MAKERS** on the gala showing of national contest films in Sao Paulo did not include the name of Orlando Nasi, a staff member of the newspaper *Gazeta*, whose help contributed to the show's success.

Australia A highlight of the current season of the Australian Amateur Cine Society, ACL, of Sydney, New South Wales, was the annual members' night, when a gala screening of only their choice work is given by members. The program was headed by *The Royal Show, Sydney*, a short 8mm. black and white film by C. Stratford. Club president Gordon Hurlstone next screened his two 8mm. films, *Little Red Riding Hood* and *Simple Simon*, on one reel, and *It Happened One Night*, on the second. Other pictures projected were *Poetry of Motion*, by R. H. Lawrenson; *Sporting Life*, by S. M. Bates; *There and Back*, by A. E. J. Thackway, and *The Sydney Royal Show* and *Orchids*, by T. Lobb. All of the latter films were in 16mm. color.

Northern Calif. A summer session and dinner of the Northern California Council of Amateur Movie Clubs featured the awarding of prizes for the Council's *Filming for Fun* contest. Gordon Robertson took the top award for his travel film, *Yellowstone*. Joseph S. Pancoast, ACL, of the Richmond Movie Camera Club, received a special plaque for his work on the

contest committee. The Council voted to make the contest an annual affair.

Los Angeles Members of the Los Angeles 8mm. Club enjoyed two outings last month. The first took them down the coast to Laguna Beach. The second was a wiener roast held at Playa del Rey Beach. The highlight of activities last month was the Los Angeles Cinema Club banquet at the Police Academy, where dealer exhibits were provided for members of the various movie and slide clubs of Southern California who were invited to the affair.

Michigan council The annual convention of Michigan Council of Amateur Movie Clubs was held this year in Holland, Mich., in conjunction with that city's annual Tulip Festival. A dinner attended by over 200 persons climaxed the day's activities. Highlighting the after-dinner program was the installation of officers, acceptance of the Niles Movie Club into the council and the screening of *Canadian Rockies*, by Edward C. Brigham.

New officers include Mel Bergeon, of Kalamazoo, president; Joseph Leys, of Holland, and Robert Herrington, of Bay City, first and second vice-presidents, respectively; Mrs. Fred Mantele, of Long Lake, secretary, and Peter Meurer, of Holland, treasurer.

Slide fans Announcement has been made by the Berks Camera Club, of Reading, Pa., of its second international color slide competition, conducted in conjunction with the Reading Rose Society. The contest is restricted to transparencies of roses and closes on April 2, 1951. Further details may be had by writing Blair M. Sleppy, chairman, Berks Camera Club, 550 North 11th Street, Reading, Pa.



MRS. FRED ROHLING wearing her winning entry in Movie Hot contest, Ladies Night feature of 8-16 Home Movie Makers, Kansas City, Mo.



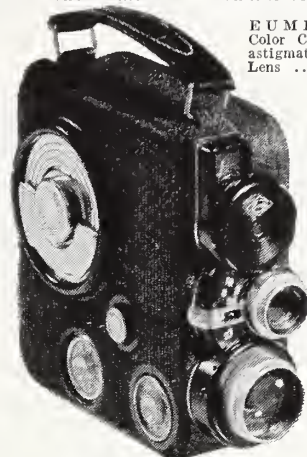
A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Bert Rock, *New York City*
H. B. Dacus, *Henryetta, Okla.*
Ed Doris, *Augusta, Ga.*
Frank J. Keegan, *Memphis, Tenn.*
Louise MacCall, *Bala-Cynwyd, Pa.*
Duncan A. Sim, *Honolulu, Hawaii*
Louis H. Markle, *Chicago, Ill.*
Ernesto Panama, *East Lansing, Mich.*
Leo A. Raucher, *Bronx, New York City*
Gordon D. Cheek, *Jackson, Tenn.*
E. K. Hessberg, *Scarsdale, N. Y.*
J. E. Jordan, *Atlanta, Ga.*
Claude Nielsen, *Paris, France*
Gerald M. Russell, *New York City*
William Wood, *Zolfo Springs, Fla.*
William A. Chamberlain, *Berlin, N. H.*
Terrence M. Reeves, *Grove City, Pa.*
W. L. Buning, *Maracaibo, Venezuela*
M. A. Chertok, *M.D., New York City*
Ralph Christner, *Scottdale, Pa.*
Harold Greenbaum, *New York City*
Capt. Franklin S. Hansen, *Fort Campbell, Ky.*
Miss Gillian Buchanan, *Portales, N. M.*
Elias B. Metzger, *South San Francisco, Calif.*
William H. Palmer, *Deerfield, Ill.*
Fred Camp, *Forest Hills, N. Y.*
August Federer, *San Francisco, Calif.*
J. Howard Moorby, *Rio de Janeiro, Brazil*
H. C. Raasveldt, *Bogota, Colombia*
Mrs. Maria Farano DiPasquale, *Newark, N. J.*
Irving Hoffmann, *Glendale, N. Y.*
O. B. Lake, *Dhahran, Saudi Arabia*
Jose Paven, *New York City*
W. Kelley Rice, *Baltimore, Md.*
N. Schneider, Jr., *New York City*
Dudley M. Whittelsey, *Bergenfield, N. J.*
Frank Janik, *Chicago, Ill.*
Wm. MacKenzie Kalt, *Glen Head, N. Y.*
Ivan Harding, *San Francisco, Calif.*
Miss Aurea de Toledo Piza, *Denver, Colo.*
D. R. Sieg, *Cape Town, South Africa*
Andre L. P. A. Vindevoghel, *Elisabethville, Congo Belge*
Mark L. Drowatzky, *Wichita, Kans.*
Ross M. Enlow, *Baltimore, Md.*
Lester A. Hamilton, *San Francisco, Calif.*
George R. Harrison, *Montreal, Canada*
Mrs. Harold Medberg, *Armington, Ill.*
Frank V. Tiernan, *Washington, D. C.*
Vincent Wolski, *Montreal, Canada*
Dr. Antonio J. Levy, *Est. de S. Paulo, Brazil*
Amateur Cine Society of India, *Bombay, India*
Ben C. Case, *Euclid, Ohio*
Major John T. Slusher, *New York City*
Ing. Gerardo E. van Spankeren, *Buenos Aires, Argentina*
George F. Weigl, *Maywood, N. J.*
Robert V. Doss, *Burlingame, Calif.*
Karl T. Marx, *Coytesville, N. J.*
H. A. Thompson, *Bernville, Pa.*
Hal V. Bledsoe, *San Leandro, Calif.*
J. E. Kimble, *Kansas City, Mo.*
L. Lapidés, *Brooklyn, N. Y.*
Roy W. Mitchell, *Stone Mountain, Ga.*
Ralph J. Duggan, *West De Pere, Wisc.*
Jean Gunderson, *So. St. Paul, Minn.*
Fred L. Benthall, Jr., *Houston, Texas*
Cleon M. Pross, *Toledo, Ohio*
C. Roy Graves, *Peabody, Mass.*

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator! The Camera That Thinks for You!



EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens\$139.50

← ELECTRIC BRAIN

← ELECTRIC EYE

Popular in Europe for Years! Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer or Write Dept. 219 for Free Booklet "E"

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.—
50 West 29th Street New York 1, N. Y.

END
THE OLDEST NAME IN 16" EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK

Send your film for free criticism or estimate

**GOT YOUR
ACL MEMBERSHIP DECALS?**

You'll want these attractive emblems identifying all of your filming equipment—at

5 for \$1.00

GET YOURS TODAY!

8MM—16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC



Safeguard your Film. Ship in FIBERBILT CASES.

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

THE GOLDEN RULE

IF THAT ancient Biblical precept, The Golden Rule, is a sound yet simple standard for our daily living, it can be as well an equally illuminating guide in our movie making relations. *Do unto others as you would have others do unto you.*

We are moved to this moralizing by a mounting series of incidents in which the Golden Rule has been observed more in the breach than in its fulfillment. Names do not matter; but the cases do. For they are incidents which every considerate movie maker will recognize as cause for anxiety—if not for anguish.

There is, for example, the personally made picture sent on loan by its maker to a movie club for a requested program screening. The film—undamaged in this instance—was neither acknowledged upon its arrival nor given thanks for on its return. A small matter, perhaps; but indicative.

For not all filmers are this fortunate. Reports are

on file at ACL headquarters of films which have been returned from loan screenings unreelwound and on the wrong reel; of others from which the lead title had been torn off and not respliced; and of still others which had suffered scratching, to a greater or lesser degree, from a dirty projector gate. There was even the incredible instance of a high award-winning production which had in its accompaniment an exacting musical score on magnetic wire. When it arrived home from a loan screening, the entire opening and closing musical passages had been accidentally erased from the recording!

We say "accidental" because we cannot believe that these incidents occur through any willful intent. Their effects on the generous filmer damaged, however, are just as disturbing. . . . Let's have firmly in mind the Golden Rule in all our dealings in this fine hobby.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Subtitles that talk

[Continued from page 337]

the camera, removing the lens and running off the extra film allowed for loading until we see the perforated identification number begin to pass the aperture in the film gate. A couple of light taps at the starting button, or pressing the single frame button a few times, should bring the perforated number to a point just beyond the film aperture. Then, replacing the lens, we are ready to shoot our first scene or title—and it makes no difference which is exposed first.

From this point on it is quite necessary, however, to keep a careful record of the film footage readings at the beginning and end of each scene or title. And, although a frame counter on the camera is naturally a help (see *The Clinic*, June, 1950, for one such design), it is not a necessity. For in nearly every case the individual live-action subtitles are going to be separated from one another and spliced into their proper places in the film. Thus, considerable leeway is permissible in their production; minor inaccuracies, such as the title starting a few frames after the intended scene, can be trimmed away in editing.

In setting up the title copy, the white letters are placed on a black velveteen or other matte background. This dead black surface reflects so little light that even if we accidentally overexpose the white lettering considerably, there will be no effect on our previously photographed background. In fact, it is well to overexpose the lettering somewhat to make sure it "burns through" the background image.

An important point in double exposing white letters on an action background is to position the letters within the film frame so that there will be a definite contrast between the letters and the scene. White letters will not be readable against a white waterfall, a light or cloud filled sky, or over light colored clothing. In our scenes at the desk we framed the pictures so that the dark brown of the desk filled the lower portion of the frame, and then planned our lettering to appear across this dark area. The radio was photographed on a shelf with the letters appearing in a dark area under the shelf. Also, keep

* * *

SEPTEMBER is a good time to write a mystery skit or a spook film that will be suitable for Halloween. Making a ghost film could be a field day for trick photography.

in mind that the title lettering should never be placed so that it appears over a character's face or across any important national shrine or flag.

The live-action subtitle is, perhaps, most effective in the photoplay or dramatic type of film story. Here, conceived creatively, it can add immeasurably to dramatic tension, while maintaining the unbroken rhythm of a plot's development.

We still recall, for example, an unassuming amateur film story (not our own) seen years ago. Telling an effective tale of the importance of the vote in combating bad government, the picture established the crooked politician early in its development as a cigar smoking man with gross hands and unkempt fingernails. Thus, in the film's later stages, the politician was portrayed as he turned down a ward heeler only with a brusque closeup jab of his cigar butt into an ash tray and the single word "No!" exposed below it. And, still later, as he turned to buying votes, his presence was still palpable as his gross hands piled bills on the table above the words "How much?"

But you don't need a dramatic film story to use the live-action subtitle. Try it first on your family films, as I did. You'll be delighted what it *does* for them.

EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

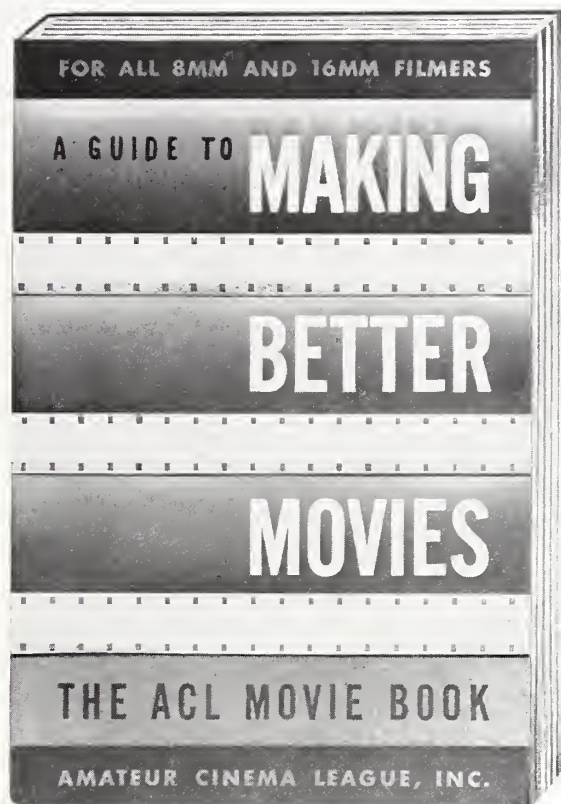
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)



EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

9-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

Fall is a wonderful time for movie-making! Get the most out of the season's

exciting opportunities!

Trade in now

For that Bell & Howell you've been wanting! Your dealer is prepared

to give you

Top allowance

on your present photo equipment! Don't delay! See him today!

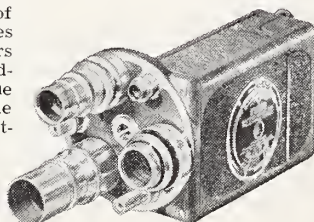
THE scenes you record in movies *deserve* to be taken with a camera that you can be *confident* will give you the finest results... and shown on a projector that will reveal on the screen *everything* that's on the film!

Any one of the fine family of Bell & Howell products will delight you with its perform-

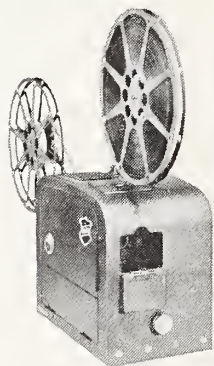
ance. If you haven't used a Bell & Howell, find out what precision in a camera or projector really means! If you're already a Bell & Howell owner, now's the time to get that more advanced model you've been thinking about. Get ready for Fall movie-making *now*! See your Bell & Howell dealer now!

Three Brilliant 16's

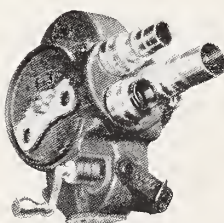
Auto Master. The choice of those who want wide versatility and ease of use plus finest results. Paces the skill of the most experienced movie-maker. Quick turn of three-lens turret instantly positions lenses and matching positive type viewfinders for long shots or closeups. Magazine loading. Five operating speeds including true slow motion. Starting button lock, single picture release, exposure guide, film footage indicator.



Single-Case Filmosound. Unmatched for brilliant, dependable performance. Clear, undistorted sound, finest trouble-free projection. Easy threading, complete film protection, governor-controlled gear drive. Unexcelled for your own 16mm films, silent or sound, and for showing the many 16mm professional releases that are available.



The 70-DA, long a favorite in the 16mm field, is world famous for its excellence. This is a camera you *can't* outgrow. Accessories are available to "build" the 70-DA to the highest professional level. Hand crank now standard at no extra cost. Three-lens turret, seven governor-controlled operating speeds, critical focuser, locking starting button, many other features.



What precision means at Bell & Howell

Film speeds on all Bell & Howell cameras are *accurate* because speeds are set on each individual camera by an electronic timer. And to *keep* them accurate, a speed governor is built into every camera.

Every Bell & Howell camera is *target-tested* at the factory to be sure each film frame is in *perfect* register. And Bell & Howell camera and projector film movement mechanisms are deliberately engineered alike, so they are perfectly matched. That's why Bell & Howell movies don't jump and jiggle on the screen.

Bell & Howell camera and projector housings are rigid, die-cast aluminum so they are torque-free and parts can't get out of alignment. Bell & Howell cameras and projectors are so sturdy they can withstand plenty of abuse and still operate perfectly!

Movie Makers! Have you seen *Panorama*, Bell & Howell's new exciting fan magazine? Get it free at your dealer's today!

Guaranteed for life. During life of any of the products shown here, any defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy

Bell & Howell

Chicago 45

SEP 1 1950

MOVIE MAKERS

SEPT.
1950
25c

COPYRIGHT DEPOSIT.

THE LIBRARY OF
CONGRESS
SERIAL RECORD

SEP 12 1950

Copy

THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

ACTION SUBTITLES • BUILD A SUPER-TITLER • FILMING SUNSETS

Bolex-Paillard

presents the first really NEW 8mm Projector

THE BOLEX* M-8 HAS EVERYTHING AND COSTS ONLY \$167.25

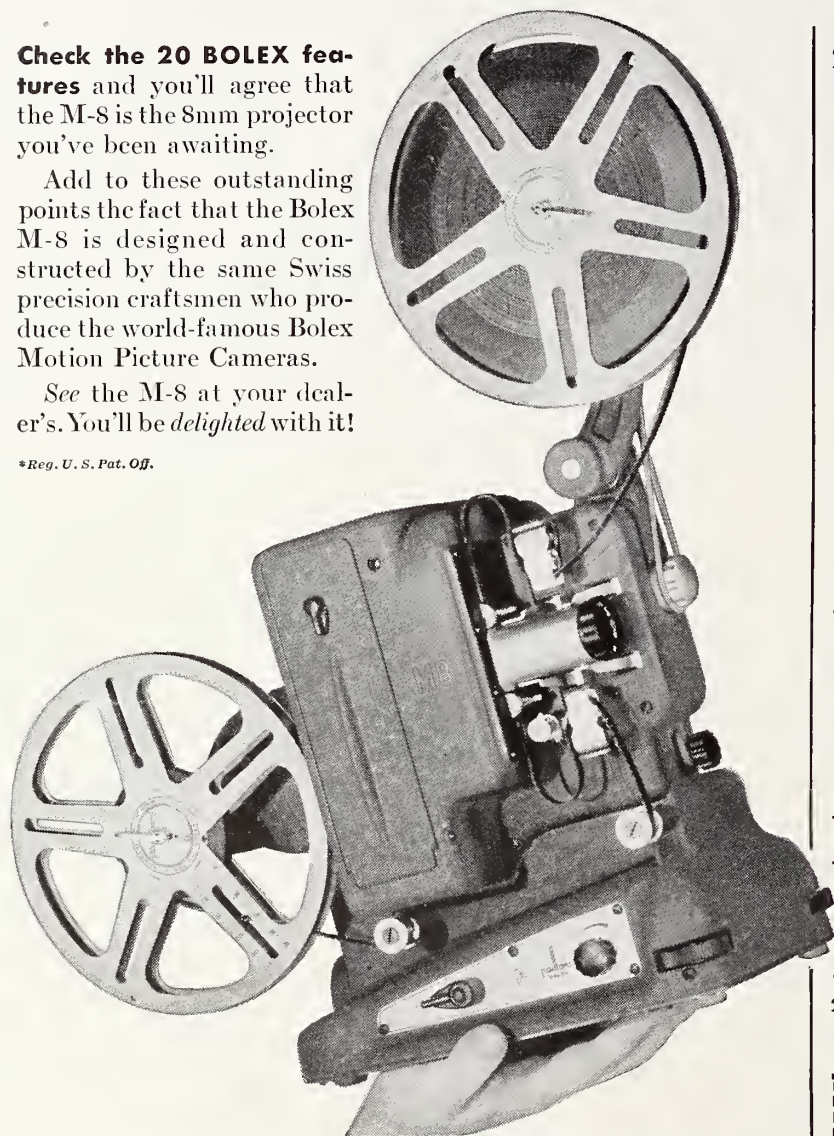
(Deluxe carrying case available at \$18.75 additional)

Check the 20 BOLEX features and you'll agree that the M-8 is the 8mm projector you've been awaiting.

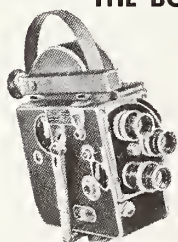
Add to these outstanding points the fact that the Bolex M-8 is designed and constructed by the same Swiss precision craftsmen who produce the world-famous Bolex Motion Picture Cameras.

See the M-8 at your dealer's. You'll be *delighted* with it!

*Reg. U. S. Pat. Off.



WORLD'S FINEST 8mm MOTION PICTURE CAMERA THE BOLEX H-8—\$282.50 LESS LENS



For the finest 8mm home movies, amateur and semi-professional cameramen all over the world prefer the Bolex H-8. See it, too, when you visit your dealer, as well as the line of Kern-Paillard Lenses made especially for the Bolex H-8. There is nothing finer in the Home Movie field.

20 OUTSTANDING FEATURES

1. Automatic loop former—exclusive *new* film protection.
2. Brilliant illumination through *new* color-correcting condensing system.
3. *New-type* film sprockets for easiest threading.
4. Sensational *new-type* claw mechanism assures rock steadiness, eliminates noise.
5. *New* vertical and horizontal film control assures perfect alignment of the image on screen.
6. *New* single switch control automatically controls ventilating system and the lamp. Prevents accidental turning on of the projector bulb when blower system is not in operation.
7. *New* remote control outlet built into projector for floor lamp. Floor lamp automatically goes off when projector lamp goes on.
8. Hinged lamp receptacle permits quick changing.
9. Projector is equipped with *new* rapid motor driven rewind (and auxiliary hand rewind).
10. Direct motor drive is silent running, eliminates noisy gears.
11. Hinged aperture plate enables easy access to gate for cleaning.
12. Specially coated Kern-Paillard 20mm f/1.6 lens, gives big, brilliant pictures at a short projection throw.
13. Upper spool arm serves as carrying handle. Total weight only 12 lbs.
14. Framing is accomplished by moving film, rather than the aperture plate, with convenient knob.
15. *Newest-type* forced draft cooling system delivers more cooling than necessary in hottest weather.
16. 400-foot reel capacity gives half-hour projection without change.
17. Film speed control switch for high speeds, and low speeds down to 12 frames per second. *New* audible siren sound informs operator when projector is running too slow.
18. Fingertip off-switch.
19. AC-DC operation.
20. Lamp housing never too hot to touch.

PAILLARD PRODUCTS, Inc.,
265 Madison Avenue,
New York 16, N. Y.



Gentlemen:

Please send me free descriptive booklet on the new Bolex M-8 Projector, and the name of my nearest dealer.

Name _____

Address _____

City _____ State _____

MM-950



Keep them
"forever
young"!

Never again will they relive this moment. The sparkling sun, the eager smiles, the childish handclasp. The day will come, though, when they will want to—and so will *you*—in movies made on Ansco Hypan Film.

Hypan captures those precious memories as no other film can. It has splendid panchromatic color balance—*plus extremely fine grain and sparkling contrast*—to give you outstanding results on your screen. Your family,

your friends and neighbors, will not only applaud the brilliant lifelike quality of your movies made on Hypan . . . they'll want to come more often and stay later!

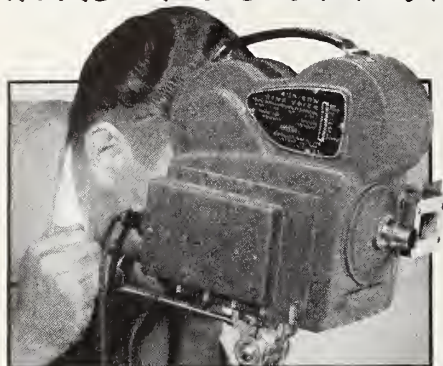
Next time, load your camera with Ansco Hypan and discover for yourself why so many amateurs are using this film for their black-and-white movies. **Ansco, Binghamton, N.Y.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

INSIST ON *Ansco* 8 AND 16mm HYPAN FILM

YOU GET THE **FREE!**
SOUND-TRACK

with the ALL-NEW

AURICON Cine-Voice
16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695 00 at your photo Dealer, or
write for descriptive Folder
telling how to shoot Home Movies with
Hollywood style sound-tracks, for exactly
the same film cost as silent movies! You
can show your own "Cine-Voice" talking
pictures on any make of 16 mm sound-on-
film projector.

**NOW...Shoot Your Personal
News Reels in Sound & Color!**

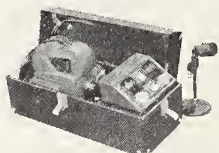


**Record Sound-Track & Picture
Project Sound & Picture!**

Please write for descriptive "Cine-Voice"
Folder. No obligation.

COMPLETE OUTFIT...\$695.00

Including "Cine-Voice" Sound Camera
with high fidelity Microphone Amplifier,
Headphones, all Batteries and Tubes,
Carrying Case, Instructions. Camera
uses "C" Mount Lenses (not furnished)
same as most popular 16 mm Cameras.



RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

September
1950

The reader writes	326
Building a super-titrer	O. L. Tapp, ACL 329
From dawn to dusk	Edward C. Harris 332
A simple focusing finder	Lewis C. Cook, ACL 333
Begin with your background	James W. Moore, ACL 334
Subtitles that talk	Frank E. Gunnell, FAAL 336
First aid for thin Kodachromes	Margaret Walker 340
Tropics in the cellar	Adrian J. Lustig, ACL 341
Rules can be ruts	Howard Mehr 342
The clinic	Aids for your filming 344
News of the industry	Reports on products 345
Late releases	New 8mm. and 16mm. films 347
A traveling salon	C. R. Evans, ACL 348
Clubs	People, plans and programs 352
New ACL members	353
The Golden Rule	Editorial 354

Cover photograph by Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 9. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y. U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEMpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Have you tried *Candid Action Movies?*

IT'S EASY AND EXCITING WITH THE REVERE "60"

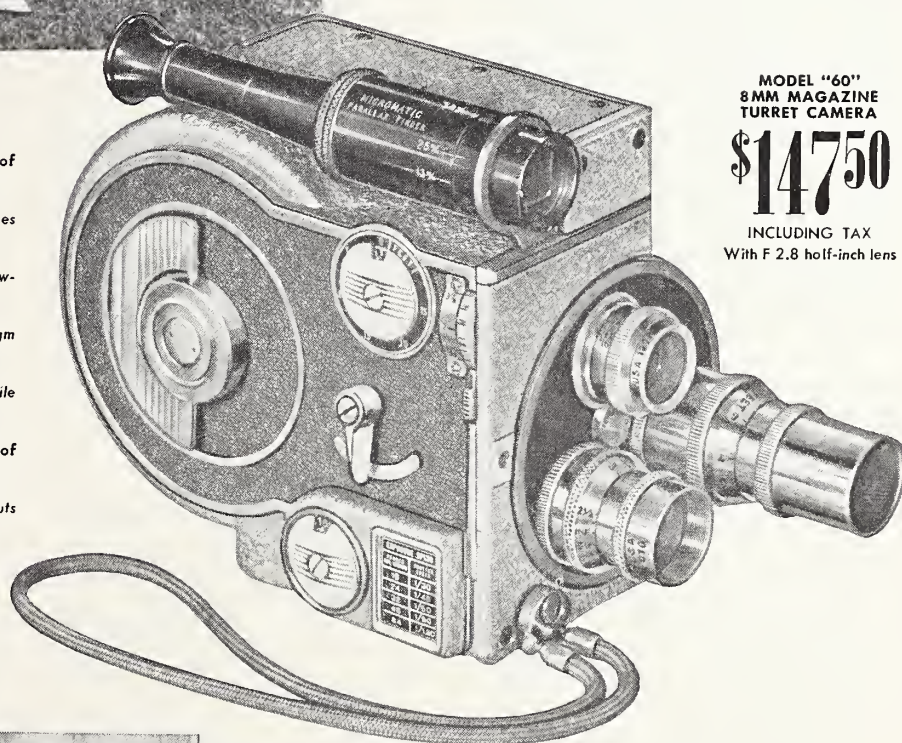


LOOKING for new movie making thrills? Get acquainted with the versatile Revere "60"—the 8mm camera that places *three* lenses instantly at your service. You'll call on your telephoto lens for wonderful candid action movies of subjects who are unaware you are shooting them. From a distance and unnoticed, you'll get natural and unposed closeups of children at play . . . of unsuspecting adults who normally would be tense and stiff before the camera . . . of timid wildlife that would scurry if you came too close.

Consider also, such advantages as simple, quick magazine loading . . . eleven feet of action per winding . . . choice of five camera speeds . . . single frame exposure for animation of titles, trick shots. You'll then know why the Revere "60" is everything you want in an 8mm camera. See it at your dealers today!

REVERE CAMERA COMPANY, CHICAGO 16

- ★ **Rotating turret head** instantly positions any one of three lenses.
- ★ **Micromotic view-finder** gives correct field for lenses from 13mm to 50mm by simple turn of barrel.
- ★ **Parallax adjustment dial** for critical focus of view-finder from 3½ feet to infinity.
- ★ **Built-in exposure guide** shows accurate diaphragm settings when light meter is not used.
- ★ **Continuous run** keeps camera in operation while you get into your own movies.
- ★ **Footage indicator** tells at a glance the amount of film already shot.
- ★ **Ratchet winding key** winds like a watch, cuts winding time in half when split seconds count.



MODEL "60"
8MM MAGAZINE
TURRET CAMERA

\$147⁵⁰

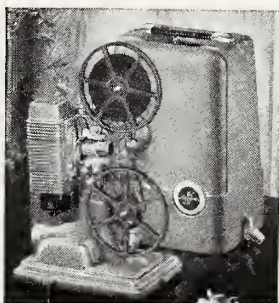
INCLUDING TAX
With F 2.8 half-inch lens

NEW DELUXE

Revere "85"

8mm PROJECTOR

New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. **\$99⁵⁰**
Only



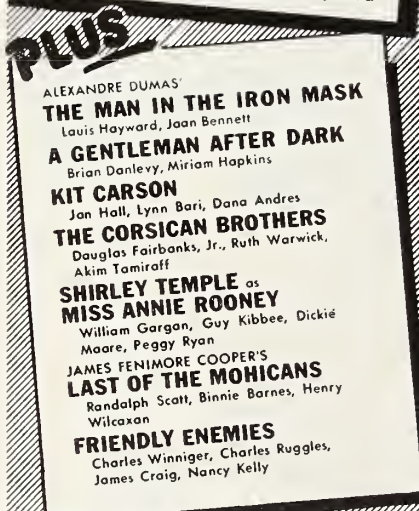
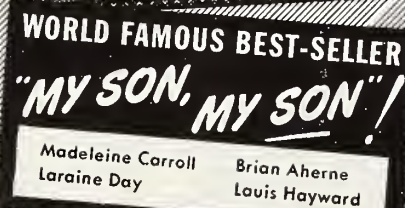
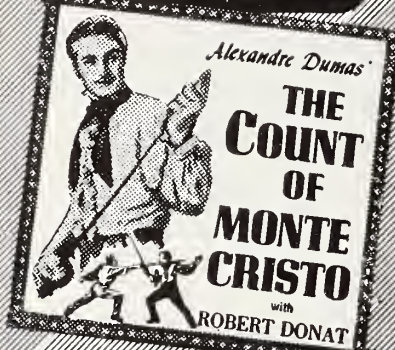
Revere

CINÉ EQUIPMENT

IN PURSUIT OF HAPPINESS
REVERE ADDS TO YOUR PLEASURE

COMMONWEALTH

Announces
THREE New Additions
 to the
Edward Small Group
Now making 10 in all



For Rentals Communicate
 with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SEE "BEAVER VALLEY"

DEAR MR. MOORE: A few days ago I was invited over to the Walt Disney studios to show my old praying mantis film, *Garden Gangsters*. It seems the Disney people are getting out a new series of films—straight photography, not cartoons—on nature subjects.

The afternoon I was there they showed me a subject not yet released called *Beaver Valley*, a story of the beaver filmed on 16mm. in the Pacific Northwest. This is the most beautiful nature film I've ever seen, and as you know I've tried a few myself.

No amateur should miss seeing *Beaver Valley*!

FRED C. ELLS, FACL
 Pacific Palisades, Calif.

CONCERNED OVER CLASSIFIED

DEAR MOVIE MAKERS: The July issue was swell editorially, but in looking it over I was concerned with the small classified advertising column. Readers should be encouraged to make the most of this space to buy, sell or swap camera gear.

Personally, I've used the classified column several times and I've always gotten excellent results.

WILLIAM D. DEMPSEY, ACL
 Lincoln, Neb.

TRAVEL TRANSITIONS

DEAR MOVIE MAKERS: Other travel filmers may be interested to know that I had already shot successfully the close-up of a car's speedometer suggested by Leo J. Heffernan, FACL, in his fine July series, *Transitions for the Traveler*.

Two different frames are enclosed—one the closeup, the other a long shot



TRAVEL TRANSITIONS, in closeup of speedometer and long shot of unwinding highway, are effectively filmed by George Merz, ACL, of Clifton, N. J., for Sanibel, Florida shell-hunting study.

looking forward, with my wife's head silhouetted at left of the wheel. The scenes were shot early in the morning, so that low, slanting light gave adequate exposure.

GEORGE MERZ, ACL
 Clifton, N. J.

GREAT!

DEAR SIR: Enclosed is one dollar for another 8mm. leader. They sure are great!

WILLIAM S. MOFFAT, ACL
 Providence, R. I.

AIDS OVERSEAS

DEAR ACL: I shall be very happy to aid any ACL members who may wish to write me concerning a visit to this country. I can furnish them with exact information on the filming opportunities here, big game hunting (gun or camera) and existing government regulations bearing on these subjects.

L. B. CHOLAKIAN, ACL
 P. O. Box 107
 Omdurman, Sudan

... In the case that any ACL members traveling down to Mexico would like a little help and advice, I would be most pleased to help them to the best of my abilities.

ERNESTO FINK
 Apartado Postal 2554
 Mexico, D. F.

... Well, from now on I am one of your members. Anything I can do for the ACL or an ACL member visiting Siam, please let me know immediately.

PUA SALICUPTA, ACL
 The Cooperative Dept.
 Bangkok, Siam

... I would like to suggest that you publish a directory of all ACL members, with names and address. As a member I would like to correspond with other members to exchange ideas.

information, films, etc. Perhaps other members visiting here would like to call on me. I should be glad to have them do so.

GHEE BEE LIM, ACL

5 Basilea
Lyttleton Road
Hong Kong

GUEST IN NEW ZEALAND

DEAR ACL: It might interest you to know that the Auckland Eight Club, of which I am a member, had the pleasure a couple of nights ago to entertain none other than Eric Unmack, ACL, founder president of the Westwood Movie Club, in San Francisco.

Mr. Unmack brought with him several of his 8mm. color films, including one which you awarded Honorable Mention in a past Ten Best contest. One of our biggest crowds ever attended this function, and there is no doubt that they enjoyed the screenings immensely. Thanks for sending Mr. Unmack to us.

RALPH C. DIXON, ACL
Hamilton, N. Z.

NO HIGH-POWERED GUYS

DEAR MR. CHARBONNEAU: It is time to write and tell you how much I enjoyed my visit with you while I was in New York.

Frankly, I expected to find a group of high powered guys trying to sell a magazine. I don't mind telling you I left your office with a feeling that so long as we have a crowd like yours watching over the interests of amateur movie makers, our hobby is going to be okay.

CAL DUNCAN, ACL
Lee's Summit, Mo.

SOUND ITEM IMPRESSED

DEAR ACL: Frankly, I have preferred one of your competitor magazines, because of their many construction articles. Recently, however, their umpteenth article playing up the "new" magnetic sound on film as "just around the corner" angered me as much as their last year's article on filming football—which arrived two days after I had filmed the last game of the season.

Needless to say, your recent item in *The Reader Writes* column commenting on the magnetic situation impressed me. The fact that you had gone to the trouble of checking with those firms "playing" with the project decided me. I had to join ACL!

CLEON M. PROSS, ACL
President
Toledo Cine Club
Toledo, Ohio

BEST INVESTMENT

GENTLEMEN: I am just beginning to be an amateur movie maker. My first step was to purchase a good camera and a cheap projector. My next step

was to join the Amateur Cinema League. The latter I think was my best investment of all.

ZANE G. MCCREARY, ACL
Pittsburgh, Pa.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o MOVIE MAKERS.*

TEN BEST CONTEST

DEAR ACL: I have read with the greatest interest your recent ads in *MOVIE MAKERS* of this year's Ten Best contest. I'd like to compete, but not being a member of ACL, I wonder if I would be eligible. What say?

PETE DAWES
Kalamazoo, Mich.

Read again, Pete. The contest announcement states clearly: "The selection is *not* limited to League members. Any amateur filmer, anywhere in the world, may compete." That means *you*.

THE SWAP SHOP

In this column *MOVIE MAKERS* offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop, c/o MOVIE MAKERS.*

CEYLON AND BOMBAY

DEAR SWAP SHOP: I would be interested in contacting an ACL member or reader of *MOVIE MAKERS* in Ceylon and in Bombay, India, who could shoot some 8mm. color films of temples, native life and general scenes in these countries. Write air mail to me, please.

HOWARD KARP, ACL
5485 Avonmore Avenue
Montreal, P.Q., Canada

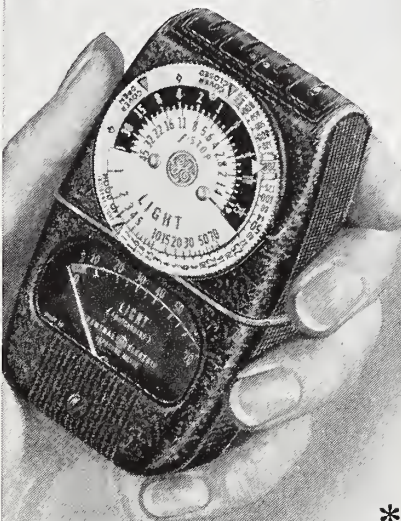
MOVIE MAKERS FOR MOVIES

GENTLEMEN: I have all the copies of *MOVIE MAKERS* from February, 1948, to the present issue, which I am willing to trade for some 8mm. footage of another country or another state. . . . Not that I don't like the magazine; but we're moving.

ROY M. FULMER, JR.
6 Hawthorne Place
East Orange, N. J.

*Newer!
Better!*

EASIER-TO-USE



***\$1995**

GE TYPE **DW-68**

EXPOSURE METER

a real Buy!

Indoors, outdoors or in the darkroom...here's a moderately priced meter for incident or reflected light, movies or stills. Adding new improvements to the time-tested qualities of the DW-48 and DW-58 meters, the DW-68 gives you *more than you expect!*

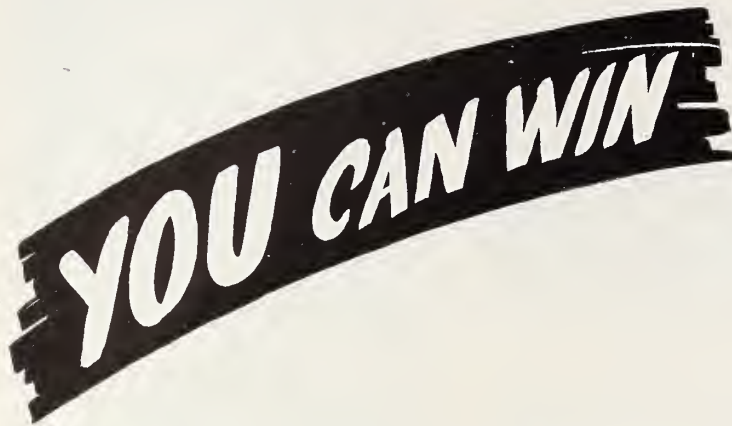
What's new about it?—

- easier-to-read, quick-action, redesigned calculator dial!
- clearer, larger figures!
- new, easy-to-use incident-light settings!
- popular, sure-grip, crinkle finish!

Here's a value that's hard to beat! See the G-E DW-68 at your dealer's. It's 3 meters in one! General Electric, Schenectady 5, N.Y.

606-76 *Fair traded. Fed. Tax incl.

GENERAL ELECTRIC



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

Since 1937, THE MAXIM MEMORIAL AWARD has been the most treasured trophy in the amateur film world. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. Last year, an 8mm. filmer with only three years of filming experience, an amateur who had never before competed in any contest, won the Maxim Award. This year, it may be *your* film.

ALL MOVIE MAKERS honored in the Ten Best competition will win a handsome ACL Award leader in full color in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 16, 1950. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below via 1st class mail for each film that you submit.

I, _____, (name) certify that
I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1950 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is \$_____ for return via _____
☐ Please return via Express Collect.

Name of Film _____

Camera used _____ Date _____

Signature _____

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1950 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1950.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can

be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1950; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 16, 1950, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

BUILDING A SUPER-TITLER: 1

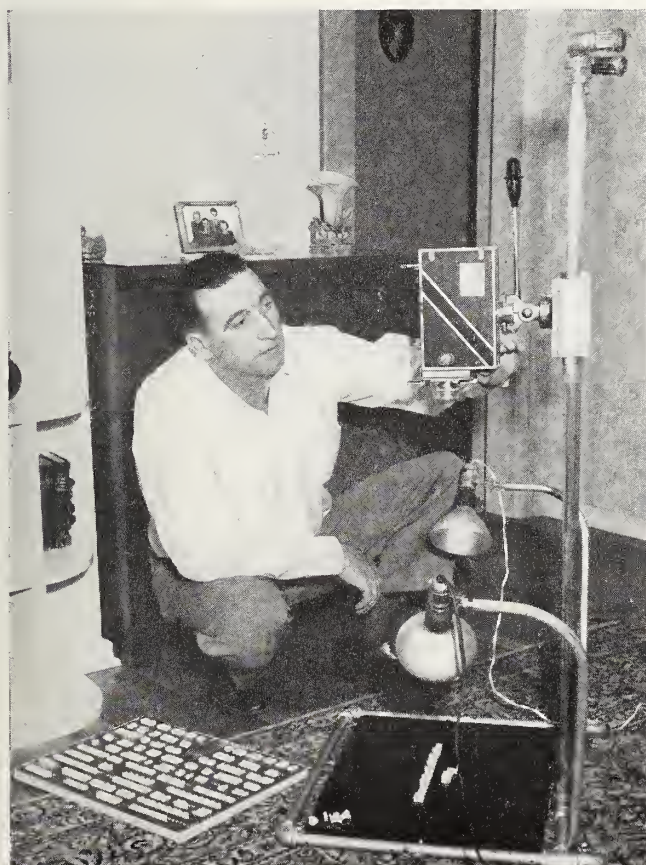
Do you want a titler that will make zoom shots, flip flops, turn arounds and scroll effects? Here it is—for less than \$20 in parts

O. L. TAPP, ACL

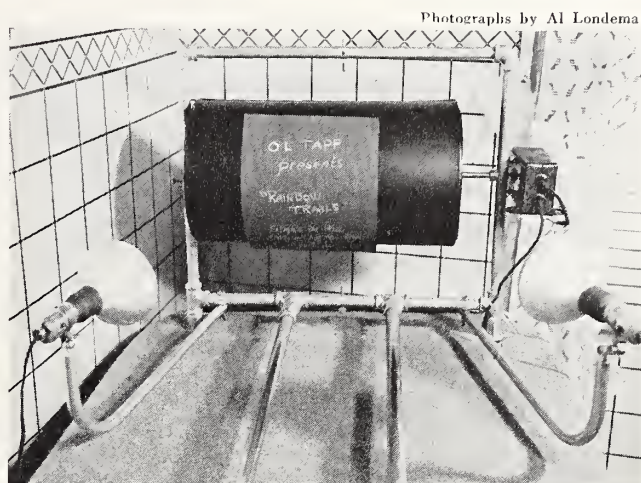
DOES your present titler produce professional-quality zooms, flip flops, turn arounds, barn doors and motor-driven scroll effects? Do you want a titler that supplies all the above, plus a 16 by 20 inch title area and with weight enough to stay put whether used in a horizontal or vertical position? If that's the kind of titler you want, here are the designs. Not including the scroll motor, the entire thing will cost only about \$17.50 for the parts. And don't let the pictures fool you. This titler can be made to fit any camera—large or small, 8mm. or 16mm.!

Basically, the outfit is constructed of $\frac{1}{2}$ inch pipe, $\frac{3}{4}$ inch E.M.T. (electrical metallic tubing) and a small piece of hardwood, assembled in the following major units:

- Title board frame
- Rear track support
- Camera carriage track
- Title board
- Scroll drum
- Camera carriage
- Size of field template
- Light brackets



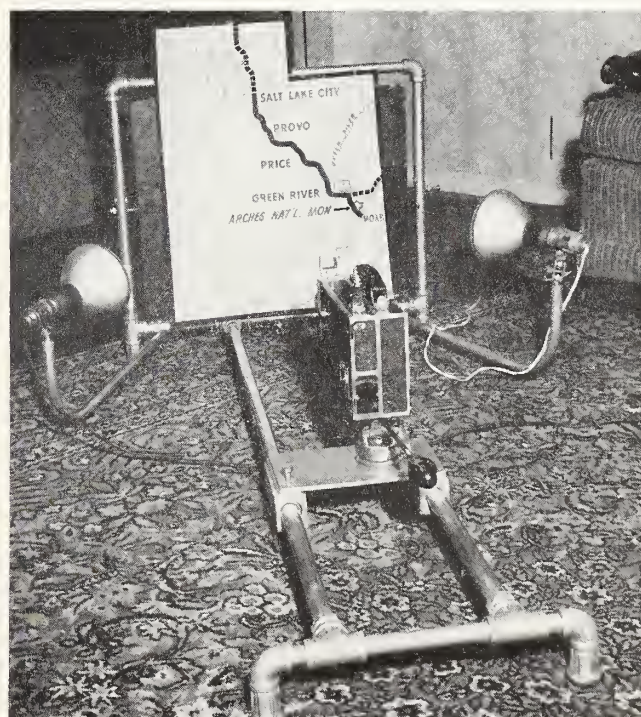
USED VERTICALLY, the super-titler is steadied by leverage of generously dimensioned title frame. Letters are laid on board.



THE SCROLL DRUM, lightweight aluminum pipe, is 10 inches in diameter, 19 inches long and revolved 1 rpm under motor drive.

Although the accompanying drawings are scaled and complete, you may wish to adapt them somewhat to satisfy your personal requirements. For example, the 16 by 20 inch title board shown requires a camera distance of 50 inches. Should you wish to work with a smaller one, you will have to decrease the overall dimensions accordingly. But let me recommend this large title area for ease in both centering and focusing your titles.

Assuming that you stick to the 16 by 20 inch title



AN ANIMATION copy stand is another of super-titler's multiple functions. Here is setup for dot-tracing a travel route.

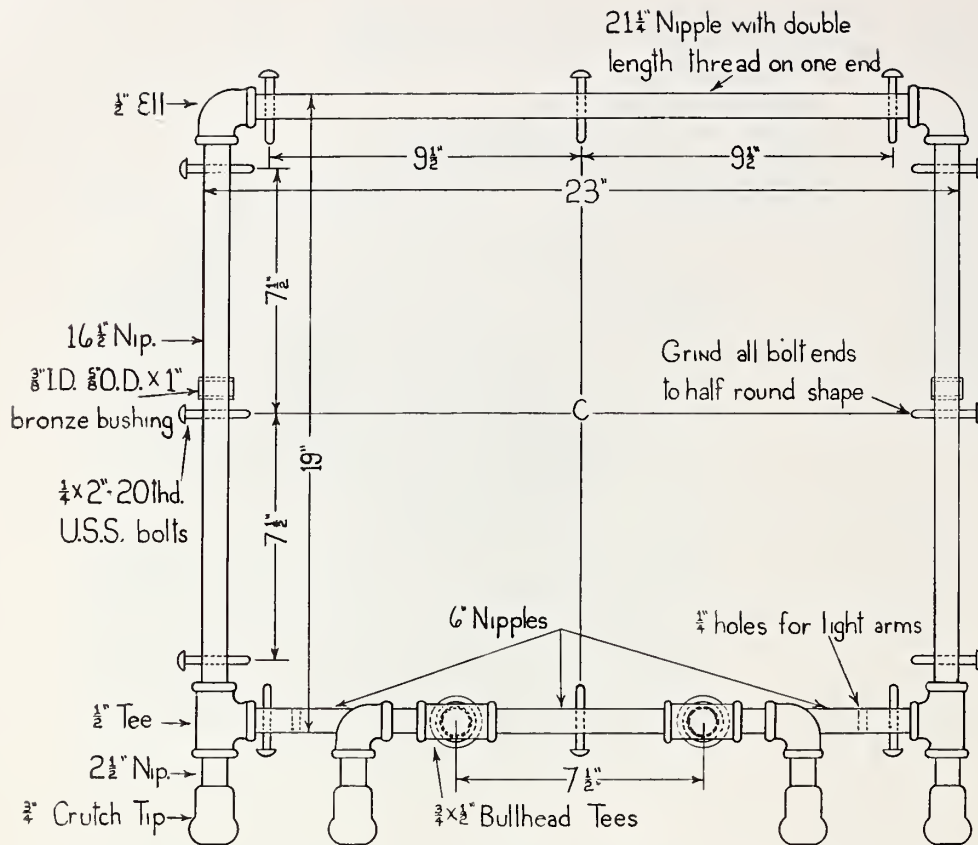


FIG. 1: Details of title frame construction are diagrammed at left. All dimensions are scaled to 16 by 20 inch tiling board.

ASSEMBLING THE TITLE FRAME

To assemble the title frame (Fig. 1), start at the bottom and install the fittings shown, including the two top ells. However, leave one of these turned sidwise to permit starting the double length thread on the 2 1/4 inch nipple. Turn this nipple until fairly tight, then back it off into the opposite ell and tighten. This completes the frame and eliminates a pipe union that is ordinarily necessary to form the last joint.

Next measure off, center punch and drill and tap the twelve 1/4 inch pivot screw holes as indicated, using a No. 7 tap drill which is proper for a 1/4 by 20 tap. The two remaining holes in the bottom of the frame are 1/4 inch holes (not threaded) used in mounting the light brackets. The two holes in the uprights of the frame are drilled 5/8 of an inch to accept the two 3/8 by 5/8 inch scroll drum

board, here are the specific parts needed, listed under the sources from which you can most likely purchase them.

ELECTRICAL SUPPLY COMPANY

- 10'-3/4" E.M.T. (electrical metallic tubing)
- 5'-1/2" E.M.T.
- 4-3/4" E.M.T. watertight connectors
- 1-3/4" E.M.T. coupling
- 2 clamp-on lampholders

LUMBER & HARDWARE COMPANY

- 2 pieces 1/4" plywood 16" by 20"
- 12"-2" by 2" hardwood
- 6-1/4" by 2" stove bolts
- 2-1/4" wing nuts
- 14-1/8" by 1" stove bolts
- 4-3/4" rubber crutch tips

METALS SUPPLY COMPANY

- 4-15/16" by 1" by 2" bronze bushings
- 2-3/8" by 5/8" by 1" bronze bushings
- 24"-3/8" brass rod
- 72"-1/4" square brass
- 24"-1/8" by 6" sheet iron

SHEET METAL SHOP

- 1-10" by 19" aluminum pipe
- 2-10" caps, crimped to fit firmly inside 10" pipe

PLUMBING SUPPLY COMPANY

- All 1/2" fittings, galvanized or black, for title frame and rear support
- 4-6" nipples
- 4-2 1/2" nipples
- 2 close nipples
- 2-16 1/2" nipples
- 1-21 1/4" nipple (double length thread on one end)
- 4-1/2" by 3/4" bullhead tees
- 2-1/2" tees
- 4-1/2" elbows

FOR USE WITH

- Track
- Light brackets
- Track
- Carriage rack

- Title board
- Camera Carriage
- Title frame
- Light brackets
- Title board

- Camera carriage
- Scroll drum
- Scroll drum
- Title board
- Camera platform

- Scroll drum

REAR TRACK SUPPORT

Assemble this section according to the diagram (Figs. 1 and 2), but in tightening, take care and space the two bullhead tees with the two on the title frame. This is critical, since any variation between these two will result in a binding camera carriage at either end. This may be corrected by tightening, or loosening one tee. The four E.M.T. connectors should now be tightened into the bullhead tees on both the support and the title frame.

THE CARRIAGE TRACK

Cut the 10 foot section of 3/4 inch E.M.T. to the desired length to form the track, which in turn may be inserted and tightened in the 3/4 inch E.M.T. connectors in the title frame and rear track support. Sand the factory coating from the E.M.T., but do not polish the track, as more sanding will be necessary later when fitting the camera carriage.

THE TITLE BOARD

Using the 72 inch length of 1/4 inch square brass, mark it off and bend it at right angles to form the 14 by 20 inch title board filler (Fig.

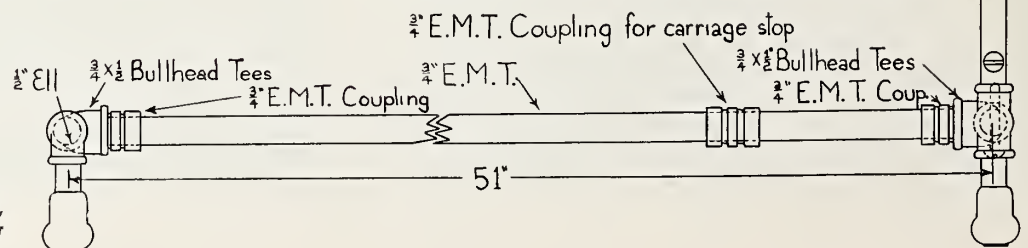


FIG. 2: Side view of title frame, camera carriage track and the rear track support is sketched at right.

FIG. 3: Front view of title board and edge view of brass binding on plywood sheets are shown at right.

3). The joint should be off center on one of the sides so as not to interfere with the pivot holes to be drilled later. Cover the brass filler on both sides with the $\frac{1}{4}$ inch plywood, fastening it to the brass with the $\frac{1}{8}$ by 1 inch bolts driven through the plywood and brass portion, countersinking all heads and nuts to provide a flat surface.

Now mark, center punch and drill the twelve $\frac{1}{4}$ inch pivot holes in the brass filler to correspond with the pivot screw holes in the title frame. Drill these holes $\frac{3}{16}$ of an inch deep to accept the $\frac{1}{4}$ by 2 inch pivot screws; these should be rounded on the ends (see Fig. 1) to the contour of the bottom of the holes. If care is taken in drilling both the title frame and board, the pivot screws will fit precisely regardless of the positioning of the title board.

After completion of the title board, it may be placed in the title frame and held in a fixed position with four pivot screws inserted in the center holes (at the top, bottom and two sides) on the title frame. For the special effects, naturally, only two of these four pivot screws will be used at a time. For example, on a flip flop the board is mounted on the right and left pivot screws centered in the sides of the frame. On a turn-around the top and bottom center screws are the ones used.

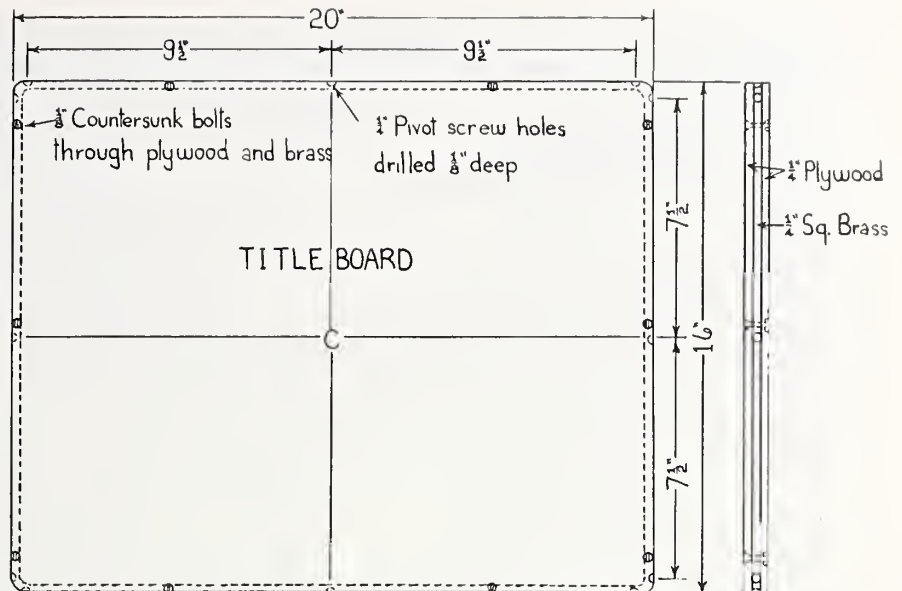
In positioning the title board for these effect titles, the rounded ends of the pivot screws should fit the corresponding holes of the title board firmly but not tightly, since the board must be free to turn on the axes of these screws.

THE SCROLL DRUM

The 10 by 19 inch scroll drum shown (see Fig. 4) may, of course, be made larger or smaller. However, I found this size ample when using $\frac{1}{2}$ inch letters, 4 inch lines, a drum speed of 1 rpm. and a normal camera speed. Larger letters and longer lines may be used if filmed at a slower than normal camera speed, while smaller (even typewritten) letters may be used if filmed at a faster than normal camera speed.

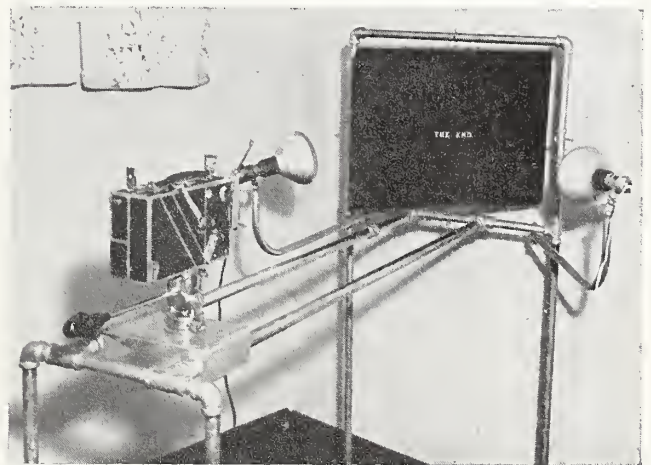
The motor shown is a Crise damper motor, is reversible in rotation, has ample power and, as stated, has a driving speed of 1 rpm. This motor (one of many of this type) may be purchased from W. W. Grainger Company, a wholesale firm with branches in practically every large city. The cost is \$13.45.

It is mounted on the right hand upright of the title frame. Two $\frac{1}{4}$ inch holes drilled through the motor itself



and tapped into the upright serve as a rigid mount and assure positive alignment at all times. When not in use, the motor may be quickly and easily removed. The electric switch (not shown) may be located on the camera carriage for ease in operation. The direct drive which is merely a $\frac{3}{32}$ inch drift pin driven through the motor shaft $\frac{1}{4}$ inch from the end (see Fig. 4) is a positive means of turning the drum smoothly.

(Building A Super-Titler: 2, outlining the construction of the camera carriage and how it may be fitted exactly to any camera, will follow in October MOVIE MAKERS—The Editors.)



FOR TURN AROUND TITLES board is mounted on two center pivot screws of title frame. Note pipe stand added for convenience.

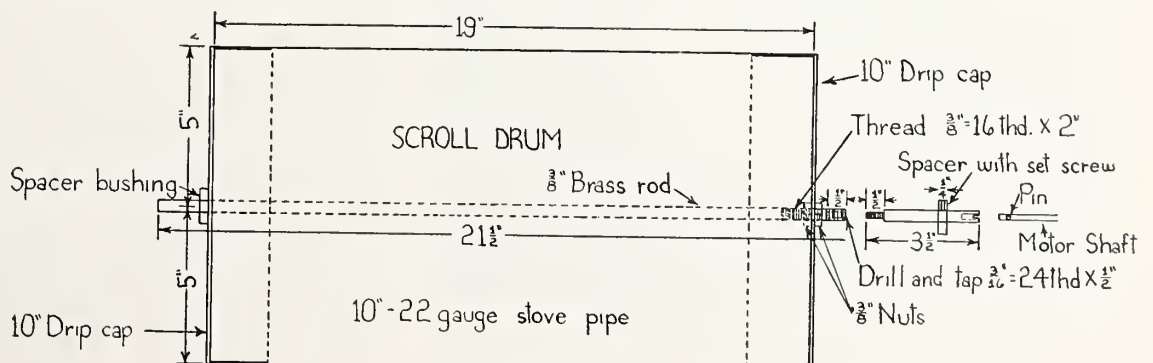


FIG. 4: Scroll drum axle is coupled to motor shaft for smoother revolutions.



TYPICAL SUNSET SCENE, employing both the silhouette effect and cloud-shielded sun recommended by author. Conditions here approximate those outlined in story for Group 1.

FOR the movie maker who enjoys the unusual, the colorful, or the dramatic in his photographic work, filming sunrises, sunsets and simulated moonlight offers an opportunity to re-explore the entire art of movie making. The flaming brilliance of a setting sun not only inspires the artist and the poet, but it can mean the capture of the most spectacular of nature's displays — in color, on film, and in motion. While much the same may be said of *sunrise*, there are (photographically) a number of interesting differences between the two displays.

CLEAR COLORS AT SUNRISE

Perhaps the predominant characteristic of the sky at sunrise is its pristine clarity. Washed away are the haze, dust and smoke of day's end, so that the sunrise colors, though generally more delicate, have a greater purity than at sunset. Gone too are the impressive cloud formations found near evening time. For unless you live in the tropics, sunrises are generally characterized by an absence of all but the wispiest of clouds.

Sunrises happen suddenly. From comparative twilight, the sun may literally burst over the horizon; then within a matter of seconds the vibrant display of color is faded and washed away. Thus it is often difficult to know when to start shooting. But it is advisable not to wait too long for, say, an improved color condition. Chances are that it won't come and the sunrise will disappear in a blaze of light.

EXPOSURES FOR SUNRISE

The only exact exposure guide for this kind of filming is a meter. Without it, all exposure advice becomes approximate at best. However, for the very early part of sunrise, the average exposure might be around $f/2.8$. As the light increases and you feel that the sun is very close to the horizon, the lens can be closed down to $f/3.5$. Then, as the first part of the sun edges over the

From DAWN to DUSK

EDWARD C. HARRIS

horizon, the aperture can be closed to $f/4.5$; or, if the sky is particularly bright as in midsummer, the lens opening can be reduced to $f/5.6$.

If the sunrise is to be taken in its entirety, these lens openings should be gradually decreased to the end of the take. If this carries on till the sun is almost wholly above the horizon, you may end at $f/11$. This latter aperture assumes that no clouds are present to lessen or obscure the sunlight. It might be well at this point to mention that in photographic work of this kind, a steady tripod is of as much importance as the correct exposure is to the finished picture.

SUNSETS MORE POPULAR

Sunsets, however, are far more popular than the early morning sunrise. They not only excite more interest, but actually they are more fun to work with. For we have a light effect of much longer duration than the sunrise, and the problem of exposure is less difficult, both in latitude and timing.

The effect of a sunset may begin long before the sun actually dips towards the horizon, and it may last for a considerable length of time after the sun has disappeared from view. At the top, or bright, end of this cycle there may on occasion exist the problem of whether the sun is still *too* bright to be filmed at all. A good general test of this intensity is the following: If the sun is too brilliant to be looked at comfortably, you probably cannot get a good picture because of potential lens flare under these conditions. On the other hand, if the sun is down enough, or veiled enough by smoke, haze or dust, so that you can look at it directly without discomfort, you can then film it with success.

FOUR TYPES OF SUNSET SCENES

Picturewise, sunset conditions may be classified in four general groups:

(1) The sun is still at some height above the horizon, but is obscured by a cloud or other object in the scene. Light and color stream strongly from behind the shielding object to illumine the sky.

(2) No longer hidden by clouds or scene object, the sun is still above the horizon but its brilliance is diffused by smoke, haze or dust. Now the light streams directly from the sun, coloring both sky and clouds.

(3) In this group, the sun has just sunk below the horizon, so that light and color stream upward strongly on the sky and clouds. The familiar and beautiful "fan" effect is created by these conditions.

(4) Now the sun is well [Continued on page 349]

For a new thrill in filming fun, try shooting a sunrise, sunset, or simulated moonlight. Here's how it's done



FIG. 1: With all moving parts removed from empty film magazine, a sharp twist of pliers snaps off remaining spindles.



FIG. 2: Next step is drilling of a round hole in rear edge of magazine opposite film aperture. Bit used is $\frac{1}{4}$ inch size.

HAVE you ever envied the lucky guy who owns a camera with visual focusing and a full-field reflex finder? Have you pined for those precious closeups of flowers and family, freed forever of the parallax gremlin?

Well, pine no more. For, if you own a magazine loading camera, here is a simple method of accomplishing exactly the same things. The parts needed? One empty film magazine and a small piece of ground glass. The tools required? A screwdriver, a pair of pliers, a brace and bit and a glass cutter.

Here's the process. Open the empty magazine with the screwdriver and remove all the loose parts. Then with the pair of pliers snap off the shafts which had held the feed and takeup spools (Fig. 1).

Now the brace and bit. Using a bit at least $\frac{1}{4}$ inch in size, drill a hole in the rear edge of the magazine directly in line with the film aperture in the front edge (Fig. 2).

You're ready now for the ground glass, which should be $\frac{1}{8}$ of an inch thick for use in the Bell & Howell type of magazine illustrated. With your glass cutter, trim out a rectangle $\frac{1}{2}$ inch wide and $1\frac{3}{4}$ inches long (Fig. 3). If you haven't got a glass cutter, get this part done by the neighborhood glazier.

Insert the strip of glass behind the aperture and in front of the two pins which had held the back plate and spring (Fig. 4). The fit with $\frac{1}{8}$ inch glass is just right. Now replace the magazine cover, retape it and there's your full-field, focusing finder (Fig. 5).

The system as described and illustrated will work as-is with the Bell & Howell camera, or with any other model where you can look directly into the rear end of the magazine. If you can't look through the back of *your* magazine, don't despair. Try drilling a hole in the side of the unit, and then install a right-angled prism in the path of the image from the ground glass.

A simple focusing finder

Photographs by LEWIS C. COOK, ACL

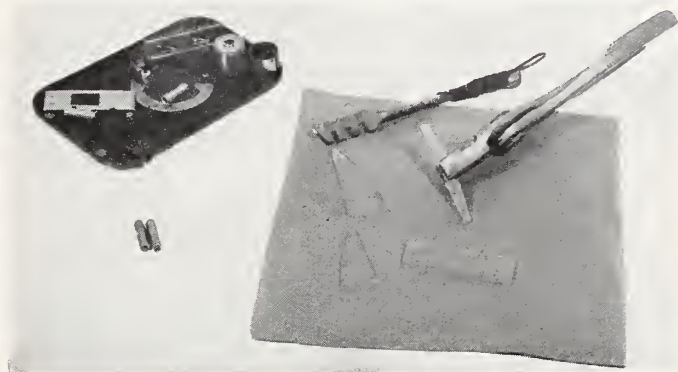


FIG. 3: Ground glass, $\frac{1}{8}$ inch thick for use in Bell & Howell magazine pictured, is trimmed $\frac{1}{2}$ inch wide, $1\frac{3}{4}$ inches long.

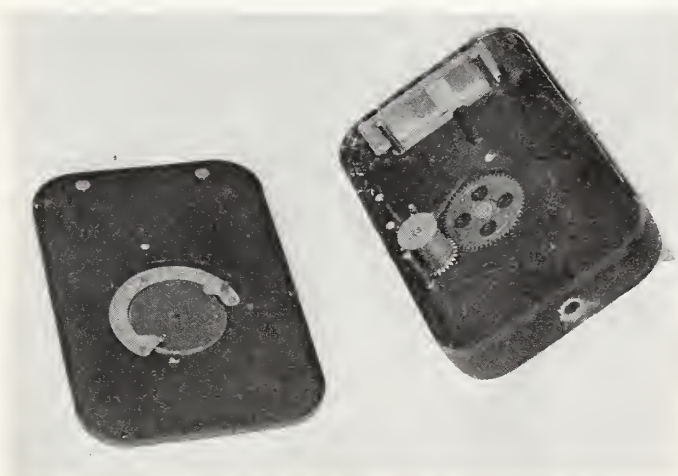


FIG. 4: Fitting snugly behind the two pins which held gate's back plate and spring, glass is positioned ground side front.

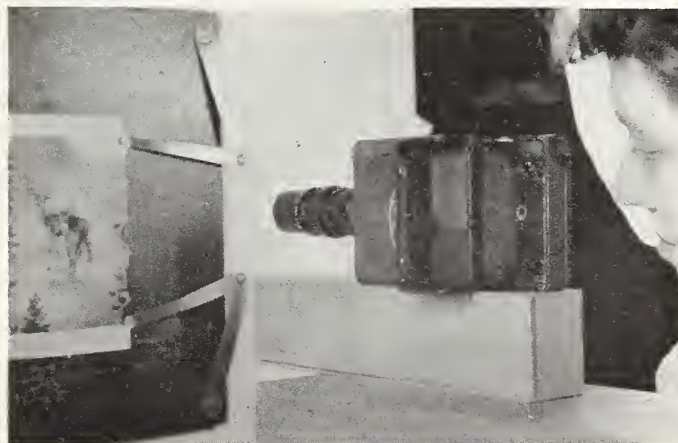


FIG. 5: With magazine cover replaced, focusing finder unit is inserted in camera for direct, full-field view through lens.

BEGIN WITH YOUR BACKGROUND

The setting, as well as the subject, is important in a pleasantly composed picture

JAMES W. MOORE, ACL

Photographs by C. J. Carbonaro, FACL



A VERY few filmmakers learn this lesson with their first roll of film. The majority may not catch on till their tenth or, perhaps, twentieth roll. And a minority can make movies forever and never come face to face with this simple fact. That fact is this: *Good pictures begin with your background.*

It's a natural mistake to make, in all conscience. Interested as we are in the foreground subject, it takes time to become aware that no foreground *ever* existed without its inevitable background. And, whether or not *you* see that backdrop as you line up your scene, you can be sure that the camera will see it—and record it as well. The results, sometimes, are surprising.

Happily, however, background trouble is easy to cure, once you become conscious that the problem exists. Let's poke around in some of these pictorial pitfalls.

CONTROLLING BACKGROUND

Perhaps the most common failing in backdrop design is that it is too busy, too cluttered, too prominent or too distracting. Compare, for example, the pictorial effectiveness of Figs. 1 and 1-A. About the best that can be said for the setting in No. 1 is that it is "natural."

Quite probably so. But pictorially it is too busy. The best solution, where it can be applied, is to *change* the background. There are two ways of exercising this kind of background control: (1) move the action to a different place in the room which offers a simpler setting or (2) create a new background, as was done in our illustration, with the use of a portable screen of neutral character.

This business of background control, however, is not always possible or practical. It is likely to be limited to near shots and closeups, where a smaller amount of setting is involved. With a medium shot, as in Figs. 2 and 2-A, it is obvious that no such method can be used. We come then to a second solution of background difficulties.

LIGHTING THE BACKGROUND

This method is to control one's lighting of the set so that desirable backgrounds are illuminated, undesirable ones blacked out. In general, it is good practice to have some light on the background of an indoor scene; looks more natural that way. But on occasion such illumination can be distracting and undesirable. A case in point is illustrated in our pair of pictures. In Fig. 2 the fully lighted background, and especially the overhead light and the mirror, distract attention from the figure in the foreground. With the distractions blacked out, as in Fig. 2-A, attention is concentrated on the foreground tableau.

HOTSPOTS ON BACKGROUND

There is another background difficulty which crops up in indoor amateur films far oftener than you'd think. This is the accidental creation of brilliant reflections on the background of one or more of the light sources. Commonly called "hotspots," these damaging reflections are clearly exemplified in Fig. 3.

Danger areas to be scanned carefully during a lighting setup are all glass surfaces (windows, glass panelled doors, pictures, etc.), highly varnished woods, brightly polished metals and the like. Detection of background hotspots can almost always be made by a careful examination of the scene through the viewfinder. Elimination of them is generally accomplished by re-positioning the offending light unit—to one side or the other, higher or lower—as is indicated by the changed placement of the shadows in Fig. 3-A.

FIGURES VS. BACKGROUND

Perhaps one of the most common pitfalls created by a background is that illustrated in Fig. 4. It is the unhappy situation in which some object—a strong vertical line or a bulky mass—seems

[Continued on page 350]



FIG. 1: Background above, although attractive and normal in the home, is too distracting for best pictorial effect.



FIG. 1-A: Controlled background, created either by shifting set or use of neutral screen, holds sight on subject.



FIG. 2: Selective lighting is another method of background control. Here, overhead unit and mirror distract attention.



FIG. 2-A: Subduing background illumination concentrates attention on foreground. Note seeming natural source of light.



FIG. 3: Hotspot reflections on all glass surfaces, highly varnished wood, bright metals, must be checked thru finder.



FIG. 3-A: Hotspot control is effected by moving light unit to side or higher. Key here is change of shadows behind girl.



FIG. 4: Strong vertical lines or a bulky mass growing out of subject's head can ruin scene's effect. Always check this.

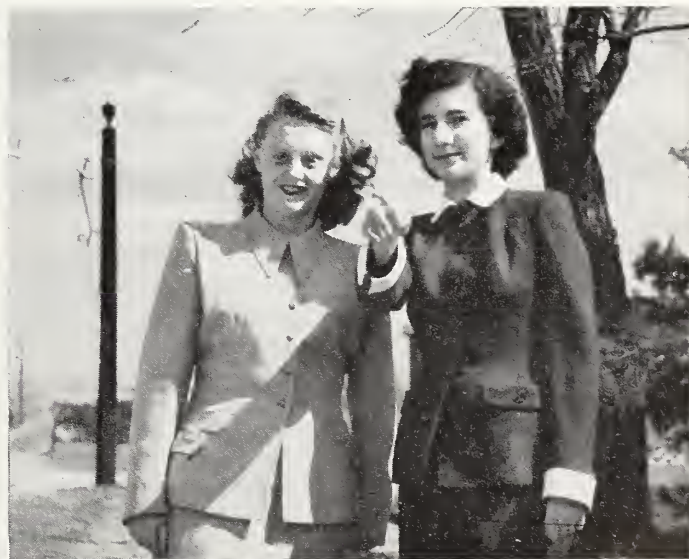
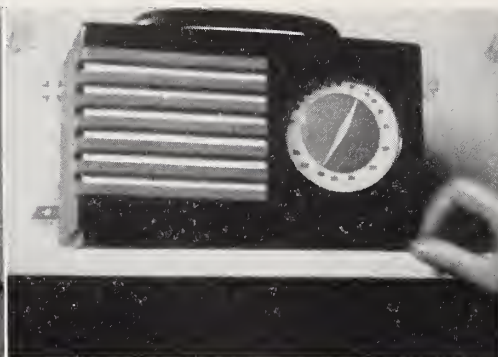
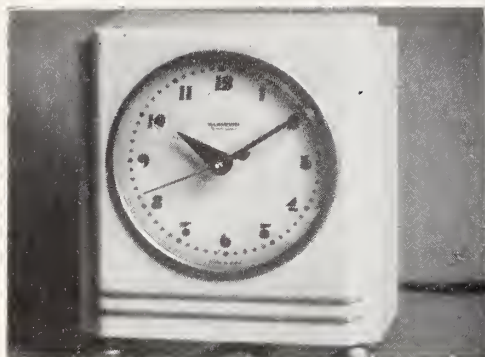


FIG. 4-A: The solution is simple. Either move your camera to different viewpoint or change positioning of the subject.



THE OPENING SEQUENCE, as described by author, introduces double exposed subtitle technique which carries the continuity of a pleas-

ant vacation picture. Note careful lighting of the radio, to create dark shadow area under shelf for successful imposition of the title.

SUBTITLES THAT TALK

FRANK E. GUNNELL, FACI

THE use of main, or lead, titles double exposed on live action backgrounds is, by now, not uncommon in able amateur movies. We all know how effective the system can be: there are the bold words, *Riches from the Sea*, let us say, doubled in on the deep blue of southern surf for a shell collecting film, or *Madame Hummer at Home* against a background of nodding blooms for a study of the hummingbird. Attractive, these action titles, and actually easy to do.

And yet, if this system is so effective in a lead title assembly, why is it not used more often in *subtitling*? Equally attractive pictorially, the live-action subtitle also offers a number of practical advantages not inherent in the double exposed main title. We'll outline these advantages in just a moment. But for the immediate present, let's put on record the one *disadvantage* of action background subtitles. Even here, you can't have everything.

It is simply this. They require advance planning—accurate, exact planning of (1) at what points in the picture they will be used and (2) on what specific scenes (and even *where* on those scenes) they will be double exposed. Does this sound tricky? Well, it's really not.

Try double exposing captions directly over appropriate action.

It's easier than you think

Perhaps a brief example will best explain the advantages of a subtitle on an action background. In one of our films the script called for an early morning indication that the weather forecast for the day was "Rain." For it would be this fact which would explain why our son and his pal would carry on certain indoor activities.

TWO PRESENTATIONS POSSIBLE

Two presentations of this idea were possible. We could have used a closeup of a clock indicating an early hour, then followed with a closeup of a radio being turned on and concluded with an inserted subtitle explaining that the weather forecast was for a rainy day. Instead we used the closeup of the clock and followed it only with the scene of a small bedside radio as a boy's hand reaches in and turns on the radio. Then, after a slight pause (for the radio set to warm up!), we double exposed at the base



THREE KID CHARACTERS are smoothly identified on film's early stages, as first Donald and then Pat are seen working on their school themes.

The boys' neighbor, Betty, serves often as an easy connecting link between such summer sports as sailing, swimming, berrying and play.

First aid for thin Kodachromes

Three simple methods for briefly reducing your projector's light power

MARGARET WALKER

WHO hasn't one or more overexposed Kodachrome scenes which cannot be retaken, and yet are a little too thin to exhibit? Few are aware that such scenes, provided that they are not completely washed out, can be improved in projection by a judicious use of a diaphragm in front of the projection lens. While a diaphragm will not raise the overexposed section exactly to salon quality, it definitely does improve slightly overexposed Kodachrome scenes by cutting down the amount of light passing through the film.

The diaphragm may be either a commercial product or one improvised out of cardboard. The former is naturally more desirable since, being attached to the lens barrel, the diaphragm remains stationary and is always ready for instant use. Even more important, it is more easily varied and controlled than others described below.

For a commercial source, try used external shutters, which often may be obtained from a local photographic dealer at less than half their original cost. Although rather bulky, such a shutter is useful, not only for the purpose described here, but also for photographic use with lenses having no internal shutter.

Still another use for these external shutters in your filming is as a fading device when mounted in front of your camera. Employed in this way, they should be positioned immediately in front of the camera lens for the best fading effect. Placed 3 or 6 inches in front of the

lens (8mm. or 16mm.), the closing diaphragm will create an iris-out instead of the fade.

Incidentally, there are innumerable war-surplus lenses still available, but many such bargains are mounted only in barrels so that they must be used with cameras having focal plane shutters. These lenses can, however, be used with an external shutter. Thus, I would strongly urge the modest outlay for an external shutter, to be used as a diaphragm for projecting overexposed Kodachrome movie scenes, as well as a shutter for a bargain surplus lens for still picture work.

On the other hand, crude cardboard diaphragms for a projector can be made at home in a few minutes and at no expense. Several designs are described below.

(1) The crudest of the cardboard methods is merely to hold two pieces of cardboard close together in front of the lens and very close to it, permitting only a narrow slit of light to pass between the two cardboards onto the screen. The width of the slit will be determined by trial and error, according to the density of the Kodachrome scene and the effect desired.

(2) Another method, only slightly more refined, is to make a hole of the desired size in a piece of cardboard and hold this centered in front of the lens.

(3) A slit of varying width for use as a variable diaphragm may be created by fastening two pieces of cardboard together with two arms in such a manner that the width of the slit may be varied at will. The arms, two narrow pieces of cardboard, are attached with brads to the two larger pieces (Fig. 1). By moving the larger pieces sidewise, the width of the slit is varied.

(4) The three cardboard methods described above all have one disadvantage in common, that of centering the hole or slit while trying to hold the cardboard steady and close to the lens. The most refined of the cardboard diaphragms is one made from a cardboard mailing tube. Select a tube just slightly larger in diameter than the projection lens. Place the end of this tube on stiff opaque paper and draw a line around the tube; then cut about one half inch outside this circle.

Slash at intervals from the edge of the paper to the drawn circle and fold back the segments; fasten these back with Scotch or masking tape (Fig. 2a). Cut from the center the desired size of hole to serve as the diaphragm. Some experimentation probably will be necessary to determine the diameter of the hole. Attach the cup you have made to the outside of a section of the mailing tube (Fig. 2b) and have this ready to slip over the projector lens.

Using one of the above methods to make a diaphragm, you may be able to salvage some of those precious but embarrassingly thin Kodachrome scenes with fewer apologies to your audience. If, however, you do not select either the external shutter or the cap cardboard method, I would advise a little practice in handling the cardboards in front of your lens before juggling them before a critical audience!

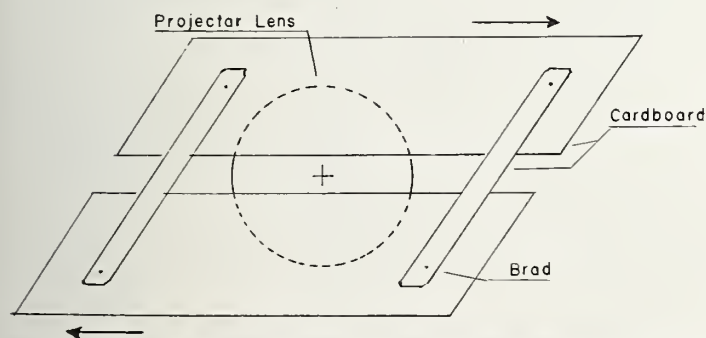


FIG. 1: Two strips of hinged cardboard create variable light cut-off device.

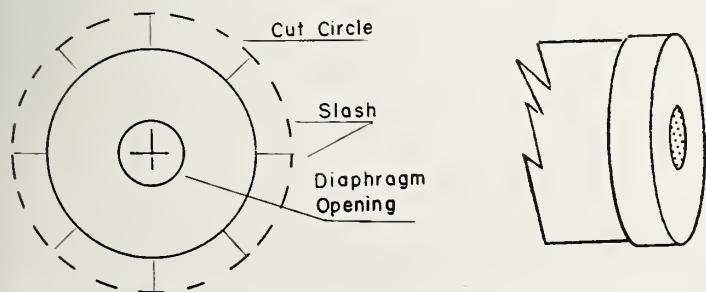


FIG. 2: Cut from stiff paper, diaphragm above is mounted on mailing tube.

The Kodascope Pageant Sound Projector—an absolute first in projector design!

HERE—for the first time—is a projector that achieves *all* the advances sought in modern sound projection. For the first time, a projector that couples the lightness and compactness of “midget” projectors... with the quality of performance of full-scale machines. Through wonderful new developments in design and construction, Kodak has produced a sound projector which—though weighing under 33 pounds, *complete*... though fitted in a case but $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches—meets the most critical standards of performance.

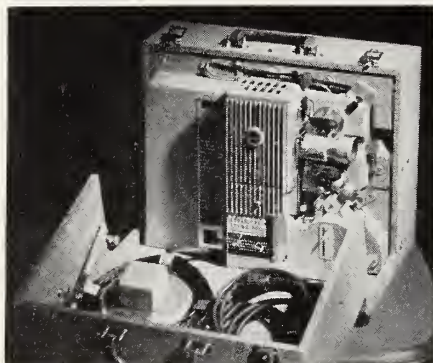
It's a projector that's *light* enough, *compact* enough for easy handling... *versatile* enough for top-notch shows in small areas and large... *convenient* enough in use that movie fun is all fun... *smart* enough that its ownership is a real source of pride. And it's a projector that, under any condition, produces brilliant, well-defined screenings and crisp, sharp sound.

The details at right... and the pictures on these pages... suggest how fully the Pageant measures up! But this is a projector you'll have to see—and hear—to believe. And it's a projector that—once you've seen—you'll have to acquire. There's good news here, too. The price is a feature—*only \$325 complete*, at your Kodak dealer's.

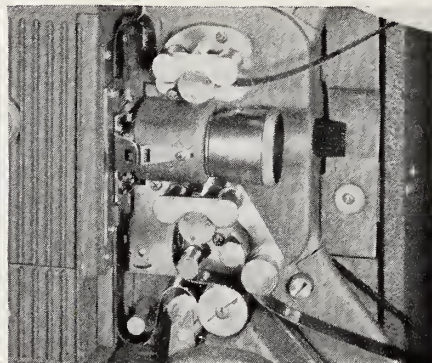
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Here are some
outstanding
features



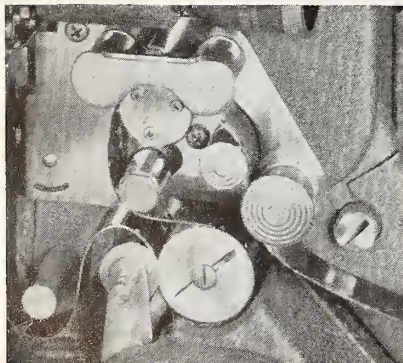
The Pageant is built into the halves of its own carrying case. Just open the case—the projector is ready for reel films... the speaker is ready to be plugged in.



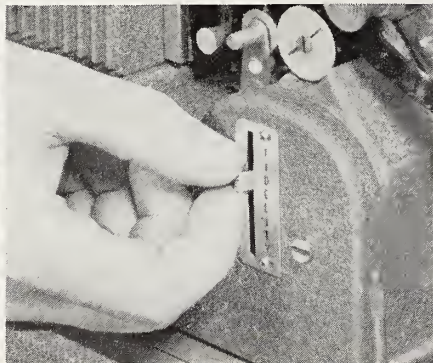
Threading for sound or silent showings—like every part of Pageant operation—is positive, thoroughly straightforward. The film path is clearly marked.



Superb optics, just right for overage projection—2-inch $f/1.6$ lens and 750-watt lamp. (Takes other lenses and lamps for unusual “throws.”)



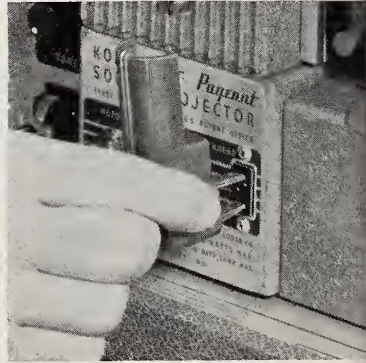
This silicone-oil-damped roller, which provides maximum film stability at the scanning point, is in large part responsible for the superb sound quality.



Faithful tonal reproduction from every type of 16mm. sound film. The built-in Fidelity Control makes possible precise focusing of the scanning beam.



Plenty of volume from the AC-DC amplifier and 8-inch speaker. But the Pageant can be so closely controlled, it whispers as effectively as it shouts.



One of many luxury features: This outlet turns off when the projector lamp is on... turns a threadlight on automatically when it's needed.

DETAILS about the Pageant

GENERAL APPEARANCE

Complete with speaker in one case, $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches. Total weight: 32½ pounds. Pickup weight: 26½. Case: tan, levant-grain Kodadur covering. Projector: tan, metallic finish.

PROJECTOR

Sound and silent speeds with governor-controlled, constant-speed AC-DC motor. Self-compensating take-up spindle for all types of 16mm. reels and film loads. 2000-foot film capacity. Motor-driven rewind. Dynamically balanced, centrifugal-fan cooling system. Moving parts permanently lubricated.

Illumination Straight-line, completely Lumenized optical system. Three-blade shutter provides 72 light interruptions per second at sound speed for flicker-free screenings. Standard lens: Kodak Ektanor 2-inch $f/1.6$ Projection Lens with field flattener. Accessory lenses: 1-inch $f/2.5$; 1½-inch $f/2.5$; 3-inch $f/2.0$; 4-inch $f/2.5$. Standard lamp: 750 watts. Accessory lamps: 400, 500, and 1000 watts.

Operating Controls Motor and lamp switches and threadlight outlet electrically interlocked. Volume and tone controls on panel with microphone jack and speaker receptacle. Shift lever for sound and silent operation. Counterbalanced elevating mechanism makes possible semi-automatic height adjustment. Fidelity Control assures exact focus of scanning beam.

SOUND SYSTEM

Rotating sound drum and mass flywheel mounted on precision ball bearings. Spring-loaded, silicone-oil-damped roller provides maximum stabilizing effect on film at scanning point. Sealed-in cylindrical lens system—with Fidelity Control focusing—provides sharpest possible line of light regardless of sound track position. Receptacle accepts microphone plug directly. Photocell cuts out automatically when receptacle is in use. Complete system factory-adjusted.

Speaker Full-range, 8-inch, high-efficiency permanent-magnet speaker.

Amplifier Produces 7 watts of undistorted power on AC. Dual triode tubes provide high amplification at low levels. Wide-range frequency response—50 to 7000 cycles per second—especially designed to meet S.M.P.T.E. frequency-characteristic standards. AC-DC without convertor.

The Eastman Kodak Company proudly presents

THE KODASCOPE

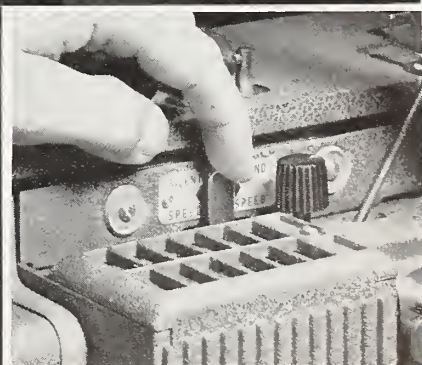
Pageant

SOUND PROJECTOR

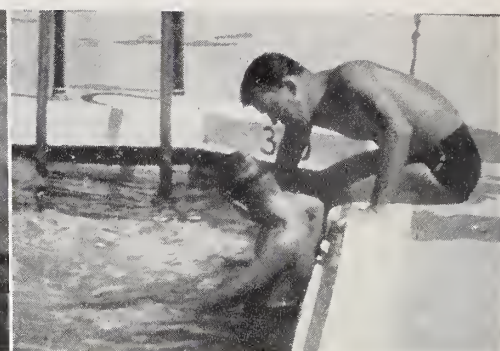
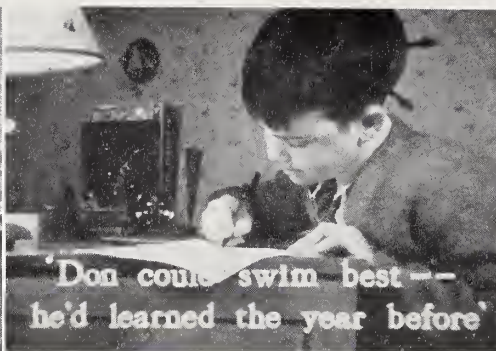
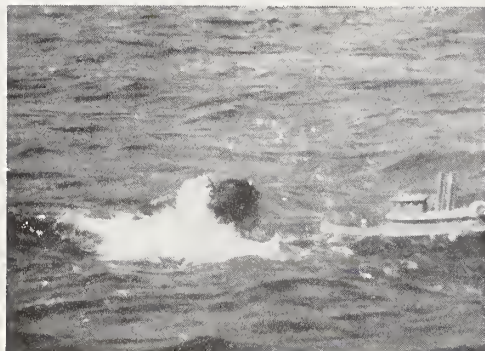
THE PEAK OF PROJECTION In styling . . . in ease of use
... in the quality of its optical and tonal reproduction
... in quietness and coolness of operation—and in
value—this projector establishes new standards of
16mm. sound and silent motion-picture projection.

At leading Kodak dealers—now. See it.
Hear it. Compare it!

Kodak
TRADE-MARK



Finger-tip adjustment of this selector sets the Pageant to show sound or silent movies...both motor speeds accurately governor-controlled.



ADROIT EDITING and planning here combine scenes of swimming in which both Donald and Pat appear (left), with sequence of Donald's swimming

lessons from previous summer's shooting. This same sort of creative title writing, even without live action, can bridge other time gaps.

of this same scene the words: *"Today's weather—Rain!"*

The advantages of the second treatment are at least fourfold: (1) it is more truly a motion picture, with motion in each scene, from the moving second hand of the clock through the movement of the child's hand turning on the radio set; (2) it eliminates the feeling of interruption, or break in continuity, that every inserted subtitle creates, no matter how smoothly it may be handled; (3) it therefore accelerates the flow of our film, and (4) it is more economical of film footage, since two scenes, one with superimposed words, take the place of two scenes and a separate title.

Now that we have presented the case in favor of the double exposed subtitle (and the case is a strong one!), let's examine the principal steps in the planning and production of this kind of caption.

PLANNING IS A MUST

As our example above showed, the creation of live-action subtitles must be definitely planned for in the film script. And yet this is relatively easy, if the film is comprised of distinct sequences. In our same film the script called for the stormbound boys to while away some time writing a school-assigned story about their vacation adventures. Live-action subtitles were used successfully to introduce all the various sequences about which they wrote. In these titles the boys—sometimes one, sometimes both—were shown busily discussing and writing about their adventures, while their words appeared at the base of the scenes.

To connect those subtitle scenes more intimately with the action which follows, various props were used where possible in the titling scenes. For instance, in one scene Donald picks up a small china cat from their writing desk and hands it to his pal, Pat, with a pantomimed explanation. As Pat reaches for his pen to resume writing, a sub-

title flashes on below his action as follows: *"Don and Betty told me about last year's big family."* There follow then a series of appealing scenes of kittens. In another action-title the boys have paused to look over a new archery outfit. This makes them *"Wish we'd had this outfit last summer"* and serves to introduce a sequence at the archery range. Still other action-subtitles introduce sequences on the swimming pool, a family of swans, sailboat races, blackberrying and so on.

The need for careful pre-planning of live-action subtitle combinations increases as our filming conditions become less immediately controlled. You cannot use this type of subtitle in a travel film, for example, unless you create and bring home the necessary background scenes, exposed but *undeveloped*. Even then, an accurate footage count is needed, so that the title wordings may be double exposed on the appropriate scenes. Perhaps the most careful planning of all is necessary for action-titles for any of the various comedy or dramatic film stories.

PRODUCTION PROCEDURE

Technically, the creation of double exposed titles on moving backgrounds is not at all difficult. Two facilities are needed: (1) a controlled titling setup for shooting white letters on a matte black background and (2) a camera in which the film can be backwound by one means or another—a simple procedure for all except the 16mm. magazine camera.

First of all, whether you have a camera equipped with a backwinding crank, or you must resort to a darkroom or changing bag to unload and wind back your roll film, it is wisest to start all double exposure title work at the beginning of a new roll of film. This has two decided advantages. First, we can establish a definite starting point for that roll of film by loading [Continued on page 354]



AGE DIFFERENCE between Betty in previous summer and Betty the following year is cleverly explained away by another shrewdly planned

transitional title. Importance of author's advice concerning dark title backgrounds is shown by accidental intrusion of theme paper.

Tropics in the cellar

ADRIAN J. LUSTIG, ACL

"WELL, we can all dream, can't we?" This question—possibly asked rhetorically only—was put to the readers of *MOVIE MAKERS* in that attractive layout in July called *Cellar Symphony*. Well, here is one reader who is going to answer that query. The answer is "Yes!" We not only can, but did dream—and the results are seen on this page. We call it our "Dream with a Southern Exposure."

The whole thing began some nine years ago. Taking stock of our bare, unattractive [Continued on page 351]



PROJECTION ROOM of author's cellar theatre is ex-fruit closet behind door. Stairway is at right; screen left, conceals tubs.



MAIN ENTRANCE, leading from straw-carpeted stairs, is left center. Note tropical fish aquarium, radio set into wall.



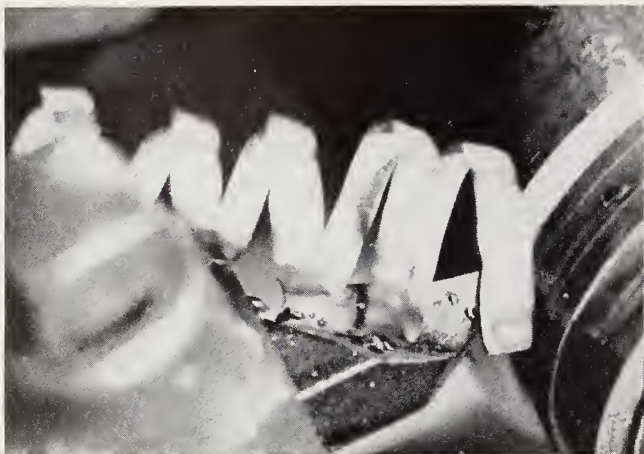
SQUARE SCREEN, serving slides and movies, rolls out of sight when not used. The palm tree was faked from Florida souvenirs.



LOUDSPEAKER, serving turntables and mike in projection room, is inset in wall over couch and screened with shells, fishnet.



STRIPED AWNING, actually pointed on cellar ceiling, and bamboo railing give effect of veranda overlooking tropic scene.



AN EXTREME CLOSEUP, so close as to exclude any scale of reference, makes effective opening in reverse of sequence rule.



NEAR SHOT NOW makes clear that mysterious opening pattern was curling chip from lathe. Note operator is still not shown.

IN movie making, as in many another human activity, there have grown up over the years certain approved ways of doing things. You open a sequence, for example, with a long shot. You shoot with the sun behind your back. And you try for motion in every scene, because, the rule says, it is motion which makes the movie.

How did these "rules" and countless other cautions come into being? Broadly speaking, they came into being because they represent the majority experience of untold thousands of amateur filmmakers. Do it *this* way, the rule says, and nine times out of ten you'll get good (or at least acceptable) results. Do it the opposite way, the rule warns, and you're courting cinematic danger. Undoubtedly so. But there is danger also that any rule followed too slavishly may ultimately become a rut. To know *when* to break a given rule, it is best to know *why* it got started in the first place.

THE SEQUENCE RULE

For example, what about that rule which calls for sequencing one's subject matter in an unvaried series of long shot, medium shot and differing closeups? How come? There are, of course, sound reasons behind this cine custom.

The long shot, often referred to as an "establishing shot," almost wholly explains its function in that familiar name. It comes first in the sequence to establish the setting (the where) of the action to follow. The medium

RULES CAN BE RUTS

HOWARD MEHR

shot, in turn, makes clear the what of the action, while the closeups emphasize the who and add to the what. This order of subject matter treatment, it should be obvious, is the safest because it is the clearest. It conceals nothing and confuses no one.

But, on occasion, there may be a reason for *wanting* to confuse (momentarily) the members of your audience. For some dramatic effect, you may wish to conceal briefly first who it is doing something and, second, what it is he is doing anyway. An easy and effective method of accomplishing this end is simply to reverse the usual sequence order. Begin with a closeup. And the closer it is, the more confusing it will be, since it will lack any points of familiar reference, or scale. Follow in a moment with the medium shot and, if the long shot serves you, end on it.

The confusion created will be brief in extent, but highly effective while it lasts. Just be sure first that you have a sound reason for reversing the rule.

MUST MOVIES MOVE?

There is more controversy than this observer wishes to wade into on the age-old proposition that only motion makes a movie. We suspect, in passing, that much of this stems from the venerable (and still attractive) violence of the early Westerns, compounded by the doughy dynamics of the Mack Sennett comedy.

However this may be, there is much to be said for an occasional scene in which motion is reduced to a minimum. Put another way, scenes can be sensational even though they are wholly devoid of living people. In them, their recent presence is suggested only.

The mystery drama often uses this device with telling power. The private eye has tracked the gangster at last to his secret hideout. But as he breaks through the door, he finds before him a wholly empty room. Then, as the camera suggests his searching gaze, the view comes to rest on a wind-swayed curtain by an open window, or a crushed but still smoking cigarette. The dramatic effectiveness of this minutia of motion is vastly heightened by the inaction in which it is set.

WHAT ABOUT LIGHTING?

Even in the era before color films became universal, the basic rule for lighting was that behind-the-back business which gave you (in black and white, at least) pretty flat effects. In color, the effects of front lighting *are* far pleasanter than in monochrome, and the rule *is*, certainly, a good basis for the beginner, since it simplifies exposure.

But no cameraman of any competence shies away consistently from the brilliance and charm of the side-lighted shot, or, on occasion, a scene lighted wholly from behind the subject.

We are urged also to avoid in color filming extremes of contrast range (a 4 to 1 top is the usual rule). And yet there are occasions where an extreme of contrast is

A SHIFTING FOCUS



Photographs by Robert Heinich and Howard Mehr



A **SELECTIVE FOCUS**, attained by wide aperture on long-focus lens, creates effect of closeup dissolving into medium shot.

more natural than is its opposite. Even a full silhouette shot may have its honest and effective uses.

FOCUSING CAN BE FUN

For pretty obvious reasons the basic rule in focusing is to create enough depth of field so that all important subjects in the scene are sharp. It is a sound system for general purposes.

For some special purpose, however, it may be more effective to contrive a scene in which all objects are *not* sharp, or, better still, in which the plane of focus changes during filming. Alfred Hitchcock used this device with matchless effect in *The 39 Steps*. Two figures in the foreground of a living room were discussing (in two-shot) the hunt for the hidden killer. The focus is on them, but dimly between their heads is seen a third figure, smoking at the far end of the room. Then, as one foreground man murmurs slowly that the killer has missing the first two joints on his little finger, the focus zooms to the smoker in the background. Quite clearly, two joints *are* missing from *his* little finger.

To sum up, then, let us acknowledge that all the good rules of filming practice are based on sound reasons, which are in turn based on long experience. But let us keep in mind also that these rules may become ruts, if breaking them on occasion will achieve a better effect. With an equally sound reason for the break, don't hesitate to try the exception.

A sound exception improves the best of rules.

Don't let these cine standards enslave you

SELECTIVE LIGHTING



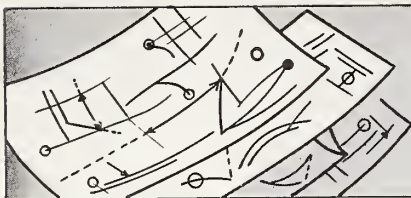
FULL FRONT LIGHTING is not always the most effective, even in color, as this attractive, side lighted closeup shot proves.



HIGH CONTRASTS, far beyond the 4 to 1 ratio recommended for color film, may be used if subject's normal lighting suggests.



EVEN SILHOUETTES may be effective on occasion. Exposure on girl's figure will get darker as she walks into shadow area.



The Clinic



USING POLAROID FILTER

There seems to be some indecision concerning the correct compensation to allow when using the polaroid filter with color film. Perhaps my practice—which has returned perfect results under all test conditions—will aid others in this matter.

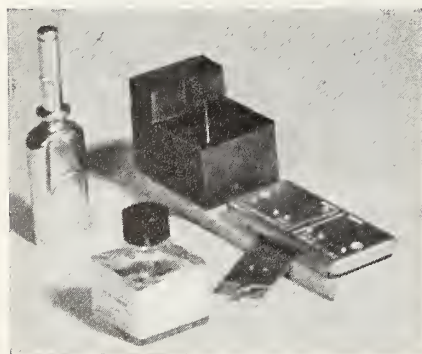
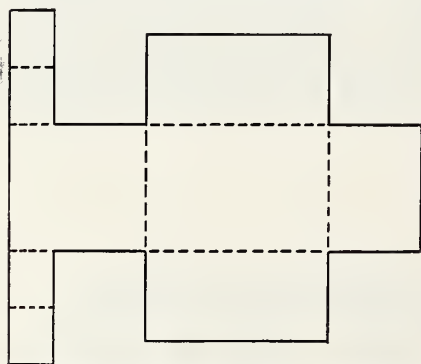
Set your meter for the standard film speed or ASA rating you normally use with outdoor Kodachrome. Read on a gray card, and then open up one and one half stops from that reading. If the subject is average in tone, shoot as is. If light colored, close down the half stop usually recommended for such a subject. If dark, open up the half stop instead.

HOMER E. CARRICO, ACL
Dallas, Texas

DECAL DEVICE

Those members of ACL who belong to an amateur movie club (it's San Diego for me) may be interested in what I did with the second of the two swell League decals recently received. The first was already on my new Bolex H-8 camera case.

For No. 2 I shaped a piece of 1/16 inch plastic sheet to the same outline



PROJECTOR KIT, firmly housing oil can, cement bottle and emergency splicer, is seen above. Dotted diagram shows folds in metal.

Pictures, plans and ideas to solve your filming problems

as the decal, but with the addition of a 1 inch wide and 2 inch long "handle" on top. (The overall outline looks like a small bottle.) After steaming the handle part over the spout of a teakettle, I bent it down behind the decal-shaped section to create a clip to hang it on my suit pocket. With my name and club affiliation lettered on the decal, and the decal mounted on the main section of the plastic, I have a swell badge to wear at club meetings or when shopping at photo dealers.

LT. (JG) JACK NIEMAN, JR., ACL
San Diego, Calif.

USE ANY LENS

Before buying my Pathe Super 16 (which, incidentally, I regard as the finest camera I've ever used), it hadn't occurred to me that the follow-focus feature could be used with any but the standard lenses in the turret.

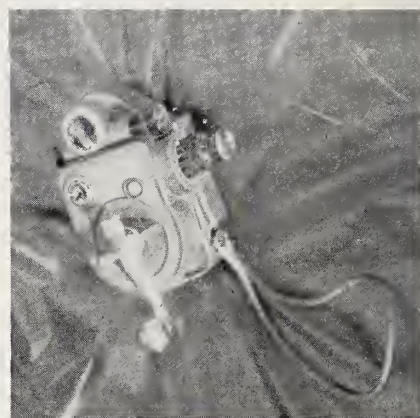
But the other evening I was fooling around with it and, more or less out of curiosity, slipped over the front of my 3 inch telephoto a small magnifying glass I found in my old jungle kit. After focusing visually, the field covered was an amazing $\frac{3}{8}$ by $\frac{1}{2}$ of an inch! I promptly made a setup with this lens combination and filmed some ants. One ant, rather large in size, completely filled the screen when projected and looks like something out of a nightmare.

MAJOR JOHN T. PHILLIPS, ACL
U.S.A.F.
c/o P.M., New York City

PROJECTOR EMERGENCY KIT

The manufacturer of my projector furnished an oil can, some cement and a splicing block—but no way to anchor them down. After they hit the floor several times as I took the projector from its case, I solved the problem with three small wood screws, a short length of lath and a tin can.

The can furnished metal which was cut as shown in the diagram. The dotted lines indicate where to bend up or toward you. This makes an open box with two compartments,



WINDING HANDLE, once fitted to auto window, speeds up rewinding of camera motor spring.

one for holding the oil can, the other the cement bottle. One small wood screw holds the box to the lath.

The other two wood screws hold the splicing block to the lath. The scraper-cutter, not shown in the photograph, is snugly held by pushing it part way through the slot between the splicing block and the lath.

LAURENCE E. BATY, ACL
Salt Lake City, Utah.

QUICK-WINDING HANDLE

You all know how annoying it is to have your camera run down just when baby breaks out with a big smile and begins to put on a real show. Then, by the time you've got the camera wound up again, baby decides to make like a statue.

I solved this by obtaining without charge a window handle from a 1933 Plymouth which was rotting away in a junk yard. After cutting it to size, I inserted it into the normal winding handle of my Revere 8 and attached it with a strong rubber band. Cranking up the camera spring now takes about one tenth the time it did formerly.

PAUL J. POJMAN
North Royalton, Ohio

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



ADDED versatility is given the Auricon Cine-Voice 16mm. sound camera by Berndt-Bach's new 3 lens turret, shown here in shooting position.

Lens turret A three lens turret is now available for the Auricon Cine-Voice 16mm. sound on film camera. Priced at \$89.50, the new turret permits instantaneous change from one C mount lens to another. Its placements are located to a close tolerance of 1/1000 of an inch and are so spaced that a wide angle and a telephoto lens can be used without optical interference. Further details may be had from Walter Bach, vicepresident, Berndt-Bach, Inc., 7377 Beverly Boulevard, Los Angeles 36, Calif.

GE film Spotlighting the features and ease of operation of the General Electric PR-1 exposure meter, *The Meter With a Memory* is a 12 minute 16mm. sound film, distributed by General Electric for showings to camera clubs and other interested photo groups throughout the country. Produced by the GE visual education division under the supervision of the company's meter and instrument divisions, the movie shows correct handling methods for the PR-1. Distribution is through the company's district office film libraries.

Castle catalog Castle Films, producers and distributors of 8mm. and 16mm. films, have published a new catalog listing special Christmas movies and other new items. The new catalog devotes almost a page to suggestions for good showmanship in exhibiting films at home.

Kodak projector Kodak's first lightweight 16mm. sound projector—the Kodashcope Pageant—weighs less than 33 pounds complete and operates on either AC or DC without a converter. Both speaker and projector are built into the carrying case—the speaker into the case cover, which may be used up to 35 feet from the projector, with an extra 35 foot extension cord available as a separate accessory.

Sound or silent speed on the Pageant

News of the Industry

Up to the minute reports on new products and services in the movie field

is controlled by the shift of a lever. The few gears used are of Nylon, while film rollers are made of Tenite, with all bearings oil impregnated. For this reason, it is said that oiling will never be necessary for the Pageant, which also features a new pulldown claw mechanism.

Amplifier output is 7 watts on AC. Speaker is an 8 inch, permanent magnet type. While a 750 watt lamp is standard equipment for the Pageant, a 1000 watt lamp may be used on AC operation. The projector is equipped with a Lumenized 2 inch f/1.6 Ektanon lens, and Ektanon lenses of 1, 1½, 3 or 4 inch focal lengths are also available. List price of the Pageant is \$325, complete.

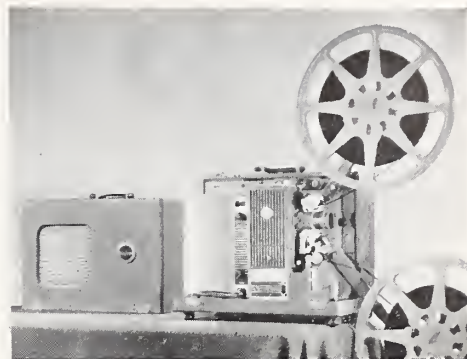
Closeup chart A comprehensive chart showing proper distances, sizes of field and focal scale settings for closeup work, in both the still and movie fields, has been published by Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y. The chart is available free upon request.

Letter set Movie titles may be made by simply pressing plastic letters against plastiform backgrounds by owners of the Magic Master letter set, manufactured by Joseph Struhl Company, New York 3, N. Y. Each set contains two large, self-supporting backgrounds (one black and one brilliant red) and 480 letters, numbers and decorative figures.

Due to the size of the backgrounds, which measure 17½ by 23¼ inches, any type of camera may be set as far back as 5 feet, without the aid of accessory lenses. The letters, which may be used indefinitely, are washable. Each set contains one clear sheet of the treated plastic, which may be cut to any shape or design. Priced at \$8.95, the Magic Master is boxed, with divided sections for letters and numbers.

Paillard cases Paillard Products, Inc., announce two new types of leather combination carrying cases for either the Bolex H-16 or H-8 movie cameras and accessory equipment.

The H-1 case, of top grain English cowhide, interior velvet trim and hand stitched finish, accepts the Bolex H mod-



THE KODASCOPE Pageant, first Kodak lightweight 16mm. sound projector, is priced at \$325, including a Lumenized, 2 inch f/1.6 Kodak Ektanon lens.



THE MAGIC MASTER letter set features large titling boards and a great many letters, numbers and decorations as shown in the illustration. Plastic letters adhere to plastiform backgrounds.



PAILLARD'S H-2 zipper carrying case will, as shown, hold lots of accessories in addition to a Bolex camera. Its mate, the H-1, holds even more.

el camera complete with three Kern-Paillard lenses, three 100 foot cartons of film, exposure meter and a variety of accessories. It is priced at \$45.00. The H-2 model is a zippered case, of russet tan cowhide, with interior velvet trim. Fitted compartments accept roughly the same equipment as the H-1, less a few accessories. It is priced at \$30.00. Both cases come complete with extra shoulder-carrying straps.

Effects unit A wide variety of prism and other optical effects is made possible by a new Camart unit designed specifically for the production of such effects. The item consists of a camera base plate, a double arm assembly, one of several available prisms, the prism housing and revolving crank and a montage unit. Prisms are available with two, three, four, five

Classified advertising

10 Cents a Word Minimum Charge \$2

Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

BASS SAYS: If you'd like to make a trade, Write, or join the great parade That makes a beeline to my store For camera values by the score—Charles Bass, President. Bass buys 'em, sells 'em, and trades 'em. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

ATTENTION AMATEUR CINE CLUBS—We rent all professional studio motion picture production equipment. Send for your free copy of our rental price list. Cine-Special, Bell & Howell, Bolex, Auricon equipment available. THE CAMERA MART, Inc., 70 West 45th St., New York.

SYNCHRONOUS motors installed projectors, cameras, \$150.00. Projector governors 16-24 speeds, \$82.50. 16mm. only. M. W. PALMER, 468 Riverside Drive, New York.

WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: $\frac{1}{2}$ " f/1.9 Berthiot Cinor, \$29.50; $1\frac{3}{4}$ " f/3.5 Cine Telephoto, \$34.50; 2" f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptar, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

FILMS FOR RENTAL OR SALE

UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, \$1.00. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. R, New York 16, N. Y.

CASTLE Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

USED and new Castle films: 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

SOUND, SILENT MOVIES: lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. GALLOWAY FILMS, 3008-5th St., SE, Washington 20, D.C.

HAVE you filmed ALASKA or MEXICO this summer—add to yours, original (not duplicates) Kodachrome motion picture 16mm. film taken while making adventure pictures for the lecture platform. Price 30¢ a foot. You select as much as you want. All rare shots made in areas difficult to reach. Also exciting pictures of WHITE WATER CANOEING in wild rapids of Northeastern rivers. NEIL DOUGLAS, Explorer & Lecturer, Box 664, Meriden, Conn.

FILMS WANTED

WANTED TO BUY: 16mm. silent films, any length, new or used. BOX 234, Hempstead, L. I., N. Y.

MISCELLANEOUS

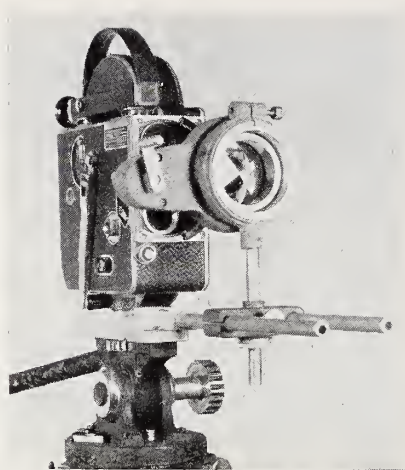
KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

NO NEGATIVE ? ? ? Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

TWO 4x5 BL. & W. ENLARGEMENTS and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

"AMATEUR Movie Production," "Money Saving Tips for Movie Makers," both for 50¢ postpaid. SHANNON'S, 505 Franklin, Nutley 10, N. J.

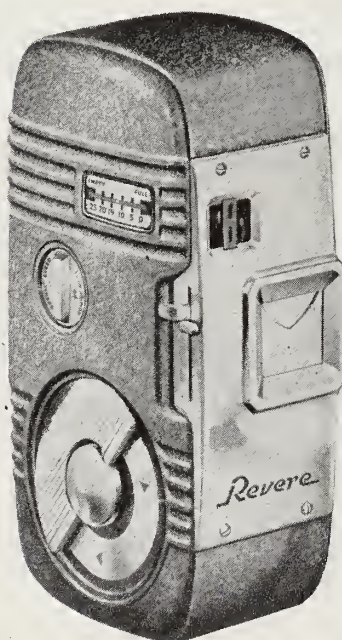


THE CAMART optical unit makes possible both prism and montage effects. It may be used in conjunction with most 16mm. cameras.

and six surfaces, and the images may be rotated either clockwise or counter-clockwise at any rate of speed.

The montage unit can be used to film three different scenes on the same frame, each occupying one third of the frame area, by a process of multiple exposure, masking and back cranking. The complete unit with a four-surfaced prism lists for \$99.75 plus federal excise tax. Full information may be had by writing Camera Mart, Inc., 70 West 45th Street, New York City.

Revere eights New models have been added to Revere Camera Company's 8mm. line in both the projector and the camera fields. A model 55 camera introduces the exclusive Revere Iris-Scene—an iris-out and iris-in effect that will add

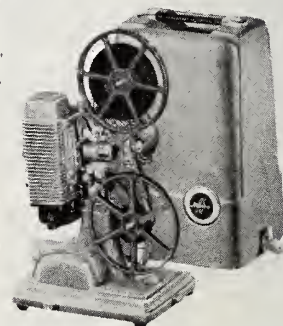


DRAMATIC effect is lent to footage shot by the new 8mm. Revere 55 camera, when the exclusive Iris-Scene effect is used.

smoothness to scenic continuity. A model 85 projector features a two-reel storage compartment built into the projector base.

The 55 camera is equipped with an f/2.8 lens. Its "drop in" loading system gives magazine convenience at roll film prices. A newly designed motor gives a 10 foot film run. Priced at \$55.00, the Revere 55 is also available with a plastic carrying case at \$58.95.

The 85 projector, priced at \$99.50, features a 1 inch f/1.6 lens, 500 watt lamp and 300 foot film capacity. Its price includes a slipover case of burnished plastic.



REVERE'S 85 projector, priced at \$99.50, comes housed in a plastic slipover case, with chrome trim and a flexible plastic handle.

Chronos meter Weighing only 2 ounces, self contained in its own case and thin enough to slide into a watch pocket, the Chronos photoelectric exposure meter is notable for both size and design. Compact and simple to operate, it is said to have high sensitivity. The Chronos retails for \$24.95 and is distributed by Willoughbys, 110 West 32nd Street, New York 1, N. Y.

New speaker A portable power speaker that will extend audience capacity from around 300 to as high as 1000 is now available for the Ampro 16mm. Stylist and Compact projectors. Weighing only 24 pounds, the speaker features a 12 inch Ampro permanent magnet speaker and diaphragm. Up to 200 feet of cable may be used between power speaker and the projector. Full details may be had from Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

Fixed focus 8 A new version of the Cine-Kodak Magazine 8 camera, featuring a fixed focus lens instead of the usual f/1.9, has been introduced by Eastman Kodak Company. Body and mechanism of the new model are the same as the current Magazine 8, but the finder has been changed to one designed for use with

a fixed focus lens and an interchangeable telephoto lens.

The new model's fixed focus lens is a 13mm. *f*/2.7 Kodak Cine Ektanon, Lumenized, with the same bayonet type mount as in the current Magazine 8. Recommended telephotos are the 38mm. *f*/2.5 Kodak Cine Ektanon or the 40mm. *f*/1.6 Kodak Cine Ektar. They call for a Type M Kodak Cine Lens adapter, and the viewfinder includes a rectangle indicating the field of either of the longer focal length lenses. The new camera is priced at \$127.50.

Radiant Master The new Radiant Master three section tripod features lightweight anodized aluminum tripod legs with the newly developed Freeze-Proof leg locks, which prevent the legs from binding, no matter how firmly tightened. Other features are an adjustable camera screw in the pan-head and a pan-head that permits panning while the head is locked in tilt position. The tripod is manufactured by Radiant Specialty Corporation, Chicago 8, Ill.

Newhall elected Beaumont Newhall, curator of George Eastman House, has been elected to Fellowship in the Royal Photographic Society of London. Mr. Newhall was formerly an associate of the society, which was founded in 1853 and is one of the oldest and most outstanding international photo groups.

Fold-A-Lite Latest addition to the lighting unit field is Penn Camera's Fold-A-Lite, a compact job using four 375 watt reflector-type flood lamps. It can be attached to any movie or still camera, or it can be hand-held or attached to any tripod or to a separate stand. The unit weighs only 3 pounds and can be folded down to a length of 14½ inches. Selling for \$9.95, it is available from Penn Camera, 126 West 32nd Street, New York City.

New catalog Rek-O-Kut Company, Inc., 38-01 Queens Boulevard, Long Island City 1, N. Y., has issued a new catalog, listing the company's complete line of recording and transcription equipment. It is available free upon written request.

Processing kit A 16 ounce Kodak Ektachrome processing kit, designed for the convenience of still workers who wish to process rolls of 120 or 620 Kodak Ektachrome roll films, will process two rolls of Ektachrome before beginning to exhaust its capacity. However, additional rolls can be handled with satisfactory results by following recommended adjustments in processing times. All components of the kit are packaged in foil packettes. The unit is priced at \$1.50.

Late releases

Features and short subjects for
8mm. and 16mm. screens



■ *Chimp the Sailor*, one reel, black and white, distributed by Castle Films, is available in two 8mm. and three 16mm. editions, including sound, from photo dealers. Castle's well known Chimp appears again, this time going to sea as a stowaway on a sailing yacht. By the time Shorty's presence is discovered, it's too late to do anything but hope he doesn't wreck the ship. In the end, Shorty is a punished and wiser chimp.

■ *My Son, My Son*, 12 reels, black and white, 16mm. sound on film, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Brian Aherne and Louis Hayward, father and son, find themselves in something of a tangle over the same woman, Madeleine Carroll. This is base ingratitude on the part of Mr. Hayward, who has been the ob-



ject of much fatherly affection and now turns out to be a most unscrupulous scoundrel. The film is based on Howard Spring's best selling novel of a few years back.

■ *Tale of the Redwoods*, two reels, 16mm. sound on film, black and white, is released by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Fourteen animals, Billy Severn and a bird named Jim the Crow co-star with Harry Davenport, otherwise known as Old John (the Hermit), in a tale of life in the enchanted world of the forest. The animals are built up very pleasantly as personalities, and the fantastic flavor of the film is helped along by the musical score.

NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the "Auricon-Pro" and "Auricon-1200" Cameras, and the Auricon RT-80 Double-System Recorder.

★ High-fidelity sound-track with 16 DB noise reduction.

★ Sound-track always runs centered on projector photo-cell scanning beam, for crisp and clear sound-track reproduction.

★ Only one audio-modulated sound-track edge, eliminates Gamma (contrast) effects and minimizes "Eberhard Effect" and "Mackie Line" troubles experienced with multiple-trace variable-area recording.

★ Audio galvanometer and shutter-noise-reduction galvanometer are independent, preventing noise-reduction-bias cross-talk distortion on sound track.

★ Rugged. Can be overloaded without danger. Guaranteed for two years against any electrical or mechanical failure.

★ Requires only 1.4 Watt sound-track exposure-lamp. Operates from small, light-weight dry-cell batteries.

★ Tested and now being used by leading studios and television stations.

★ Sold on 30-day money-back guarantee. You must be satisfied.

★ RCA licensed.

Write for free Catalog describing the new Modulite Model "S" Galvanometer and other Auricon Sound-On-Film Recording Equipment.

Auricon Hollywood MODULITE

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

16 MM and 8 MM
DUPLICATES
 8 MM COPIES
 OF 16 MM
 16 MM COPIES
 OF 8 MM
 COLOR AND BLACK & WHITE

16 MM SOUND
RECORDING
 and other services
 to 16mm producers

.35 MM SLIDE and
FILM STRIP SERVICE

16 MM and 8 MM
Motion Picture Service

WRITE FOR PRICES DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
 164 N. WACKER DRIVE, CHICAGO 6, ILL.

PLAN NOW

To place in the Ten Best Amateur Films of 1950! REMEMBER: 24 of the 31 winners in 1949 were new to this international competition. You, too, can be a winner.
 (See page 328 for full details)

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
 175 Fifth Avenue Dept. M New York 10, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR
 1108 Seal Way Seal Beach, Calif.

JUST OUT! THE CATALOG
 YOU'VE BEEN WAITING FOR!
IT'S TERRIFIC! Packed with bargains and valuable premium offers. Today's most popular 8-16mm (silent and sound) Film Subjects, attractively priced, nationally advertised Cameras, Accessories, Radios, T.V. Sets, Appliances, Toys, Optical & Sporting Goods, etc., and a real money-saving film exchange service. Send 25c (credited on first order) for your copy today.
NATIONAL FILM SUPPLY
 Broadway Sta. "E", Dept. 78, Toledo 9, O.

Must Satisfy You OR YOUR MONEY BACK!

8MM and 16MM MOVIE FILM AT TREMENDOUS SAVINGS!

Just bought from Government stocks of nationally-famous movie film manufacturer. Guaranteed for exceptional results. Fully Panchromatic — Weston 32 — fast processing included.

SIZE	EACH	Lots of 6	Lots of 12
8 MM 25-ft. Double-8	125	115	100
16 MM 50-ft. Magazine	250	225	200
16 MM 100-ft. Roll	295	275	250

FREE PROCESSING INCLUDED

WORD TO THE WISE: Stock up now for all your summer and vacation shooting.

FOTOSHOP inc.
 DEPT. F-9, 136 W. 32nd St., New York City

A traveling salon

C. R. EVANS ACL, Secretary

Northern California Council of Amateur Movie Clubs

HOW many persons usually get to see the award winners in an amateur film contest? One hundred? Probably. Five hundred? Possibly, but not likely. It was as a solution to this problem that the recent Traveling Salon of the Northern California Council to Amateur Movie Clubs came into being. Through it over 4,000 persons have thus far viewed the eleven pictures which were adjudged winners in the Council's "Filming for Fun" contest.

Original plans called for a single grand salon in San Francisco at the conclusion of the contest. At this time the prizes were to be awarded and the winning pictures would be shown, but, as many of the contestants would have to come long distances from various parts of northern California, and as it also was deemed impractical to show 8mm. films to an audience which the committee hoped would exceed 1,000, some other plan had to be devised.

The primary objective of our contest was to show the winning films to the largest possible number of people. We wished to counteract the prejudice which has been built up in the minds of so many by the horrible examples of cinematography foisted on them by some amateurs. The Council wanted to convince the public that fine, interesting films can be, and are being, produced by serious amateur movie makers.

Going into a huddle, the contest committee came up with the idea of a traveling salon. If the people wouldn't or couldn't come to the pictures, the pictures would come to them. From this decision, plans grew swiftly on how to show the winning films in the various cities and towns under the auspices of the local clubs. But first to prepare the program.

After the winning films had been selected, Joseph Pancoast, ACL, one of our committeemen, arranged appropriate musical backgrounds for each of them and recorded them on special records for the showings. Working with him on projection was Edward Kentera, the Council president. Carrying projectors and turntables in their own cars, these two stalwarts traveled nearly 1,500 miles through northern California to put on our series of twelve shows.

The first gathering was held at Berkeley, in the Whittier School auditorium. From there the salon traveled to San Mateo, Hayward, Oakland, San Jose, Richmond, Vallejo, Petaluma, Sacramento, San Francisco, Red-

wood City and finally back to Oakland. The entire circuit was covered in about six weeks. Audiences ranged from 200 upward, with the grand total well over the 4,000 mark already named.

Locally, each host club was expected to provide an auditorium for the screening and to attend to the distribution of publicity material provided by the Council. This included silk screen window cards, advertising handbills and voting tickets.

But don't let this mention of tickets mislead you. Admission at all screenings was absolutely free—to encourage the largest possible attendance and by that to inform more people concerning the true worth of amateur movies. However, voting tickets (at two bits each) were offered members of each audience. A ticket purchaser was then entitled to vote for his choice of the best film in the Salon. That film winning the greatest number of total votes would be, at the Salon's conclusion, declared the Grand Award winner in our "Filming for Fun" contest.

This award winner turned out to be *Yellowstone*, produced by Gordon Robertson, a member of the Movie Crafters Club from Oakland. His picture, which had been first in the travel class of the contest, won out by 220 votes over *Bugs On Parade*, by E. R.



GORDON ROBERTSON, grand award winner in Film-for-Fun contest of Northern Calif. Council of Amateur Movie Clubs, gets prizes from Edward Kentera, president of the club group.

Schmutz, which took first place in the specialty class.

Incidentally, our contest title—*Filming For Fun* — was not receiving its first publicity by any means in that competition. Those happy words were first aired (or air-waved) back in March, 1949, when a half dozen Bay District clubs got together, formed the Northern California Council, and, brashly enough, dreamed up a radio program on amateur movies for a local broadcast.

That program, a weekly, was called *Filming For Fun*. Making its bow on Berkeley's KRE, it ran there for seven months and then was invited over to the more powerful KLX, in Oakland. Alternating between beginner and more advanced stuff, the program is still going strong—spreading our message through northern California of *Filming For Fun*.

From dawn to dusk

[Continued from page 332]

below the horizon, and its color and illumination are seen only in the after glow infusing the sky and cloud masses.

GENERAL EXPOSURE DATA

For sunset exposures, it's a good idea to take metered readings each time you press the camera button. The correct exposure of ten minutes ago may not be the correct one now, while in another five minutes a cloud may change the entire picture. In any of the four groups just itemized, the light meter should be pointed at the brightest part of the sky. But remember with Group 1 scenes to shield the meter (as well as the camera) from direct rays of the sun. And if in doubt whether to favor underexposure or overexposure, slight underexposure should be chosen to insure maximum color saturation.

SPECIFIC EXPOSURE DATA

If you are working without a meter, here are exposure recommendations made as specifically (or perhaps a little more so) as it is safe to make them. All are for normal camera speed and outdoor color film.

GROUP 1. Reasonably high, bright sun shielded by clouds or scene object— $f/8$ to $f/5.6$.

GROUP 2. Lower sun, still visible and unshielded, but diffused by haze, smoke or dust— $f/6.3$ to $f/4$.

GROUP 3. Sun just below the horizon creating upward fanning of light and color— $f/5.6$ to $f/3.5$.

GROUP 4. Sun well below horizon, creating afterglow only— $f/2.8$ to $f/1.4$.

SILHOUETTES AND SUNSET

Any sunset is effective, regardless of locale, but it always may be enhanced by good composition. One shot

Protect & Preserve YOUR FILM



EVERY film user needs efficient storage and filing space. Neumade's practical, specially designed steel cabinets are Fire-proof, Dustproof, and Humidified affording you maximum protection for your film. All models come in olive-grey enamel with polished chrome handles and hinges.

Model MM-119—(Illustrated) Film filing cabinet. Individual reel index plus master index; door has a lock as well as three point latching device. 70" high, 30" wide, 16" deep. CAPACITY 40—400 ft. reels; 20—800 ft. reels; 20—1200 ft. reels; 20—1600 ft. reels; 100 filmstrip cans. Utility drawer in base.

Over Fifty Models To Choose From, but Neumade engineers are available without obligation to assist you with your particular requirements when necessary.

Write today for Free fully illustrated Catalog.
Dept. 101
All Products Factory Guaranteed

Est.
1916

TRADE MARK
Neumade
PRODUCTS CORP.

330 W. 42nd St., New York 18, N. Y.

NEW ACL PIN AND NEW DECALS



THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's $\frac{1}{2}$ " in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. \$1.00 each.

THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. $2\frac{1}{4}$ " by 3". \$.25 each, or 5 for \$1.00.

*ACL members of one through four years standing are entitled to wear the silver-plated pin. ACL members of five years standing (or more) are privileged to wear the gold-plated pin. . . . We'll send the right one!

AMATEUR CINEMA LEAGUE, Inc., 420 Lexington Ave., New York 17, N. Y.

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

— DECALS at \$.25 each or 5 for \$1.00

— PINS ☐ screw-back lapel type at \$1.00 each ☐ pin-back safety clasp type

NAME _____

STREET _____

CITY _____

ZONE _____ STATE _____

9-50

**8mm ARCO 16mm
MOVIE FILM**

Save By Mail Order!
Buy 6 Rolls—Pay For 5!
FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8.....	\$1.80
16mm—100 ft.	4.80
16mm—Magazine—50 ft.	2.95

24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND

8mm 25 ft. Double 8—60c;	
16mm 100 ft.—80c; 16mm 50 ft.—60c.	

B & W FILM DUPLICATING

16mm to 8mm.....	.6c per 16mm ft.
16mm to 16mm.....	.4c per 16mm ft.

ARCO MOVIE FILMS, INC.
Dept. 309, 8616 Fourth Ave., Brooklyn 9, N.Y.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples

TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

UHLER
CUSTOM BUILT
CINE
MACHINERY
MADE IN U.S.A.

**MOTION PICTURE
16MM PRINTERS 8MM**

CONTINUOUS—REDUCTION
Send for Descriptive Literature

UHLER Cine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

AUTOMATIC DAYLIGHT DEVELOPING TANK



- Processes up to 200 ft.
 - 8mm, 16mm, 35mm
 - Movie, Microfilm
 - Motor Driven—Portable
 - Unbreakable Plastic
 - Brilliant Titles assured
- Write Dept. M for Free Literature
MICRO RECORD CORP.
30 E. 10th St., New York 3, N.Y.

FADES and SPECIAL EFFECTS

Have YOU tried the MOVIE-TRIX way of putting fades and effects into YOUR movies? Professional method gives you Circle Wipes, Whirlpools, Sawtooth and Clock Sweeps, Slow and Fast Fades, all used AFTER EDITING! No chemicals! Cost of full doz. ass't is \$1.25 for 8mm, \$1.50 for 16mm.

Send for free circular

MOVIECRAFT COMPANY

1623-A Unionport Road New York 60, N.Y.

FREE!

The colorful new ACL pin, or five handsome ACL decals, are yours FREE if you renew your League membership this month.

Do it today, before your vacation begins!

VACUUMATE

FILM PROTECTIVE PROCESS
The SUPER
VAPORATE

PROTECTS AGAINST Scratches, Fingermarks, Oil, Water and Climatic Changes.

**ONE TREATMENT
LASTS THE LIFE
OF THE FILM**

Brittle Film Rejuvenated

IT'S NEVER TOO LATE TO VACUUMATE

Available through your local dealer or at

Vacuumate Corp., New York
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.
Philippine Cinematographers, Manila, P. I.

across water not only imparts motion to the scene, but also adds a warm and colorful reflection of the sunset itself. Generally there will be enough strength in these light reflections to create some surface detail of the water patterns.

Another often used but still effective device is the use of the silhouette. It may be of anything—a tree, a house, a member of the family or almost any other object which is recognizable in outline as a foreground. This foreground object will not only aid the composition, but it also adds a three-dimensional effect to the shot. The device of the silhouette is especially effective where it can carry with it some movement—such as a slowly walking figure.

SINGLE-FRAMING SUNSETS

But if you are among those filmers who feel that even this movement is not enough, try shooting your sunsets in single-frame technique. In this kind of camera work, three things are necessary—a tripod, a camera with a single-frame release and a little patience. If your camera hasn't a single-frame feature, practice tapping the starting button lightly. You may expose two or three frames instead of one. But on sunsets it doesn't matter.

The time lapse between each exposure is up to the individual and will depend upon the final effect you wish to achieve. With sunsets, a good general rule is to expose one frame of film at five or ten second intervals, until the sun has completely disappeared. If an assistant is handy, continual meter readings should be taken and the exposures varied accordingly. But remember to close down each aperture one-half stop over normal shooting to compensate for the shutter lag of single-frame filming.

The final result of the single-frame technique is one of spectacular beauty. The sky will seem alive, colors changing in a crazy-quilt fashion—yellows turning to red, reds disintegrating into yellows, purple or blues. Any movement of clouds will be accelerated tenfold, so that they will roll majestically across the movie screen, changing and boiling with awesome power. And of course the sun will drop downward with perceptible movement until, as the last vestige of it disappears, evening approaches in a splendor of reds and blues.

FAKE MOONLIGHT EASY

When it comes to filming moonlight scenes, we must simulate since we cannot secure the real thing. But with color film, artificial moonlight shots are far easier to make than they were in monochrome. We simply use the indoor type of film (Type A or Tungsten) but shoot it outdoors in sunlight without the usual conversion filter. In this way the emulsion registers a great predominance of blue, while other colors of

the spectrum register to a lesser degree. Added to this should be a selection of strongly cross-lighted scenes and a deliberate underexposure of from one to two full stops. For your film speed setting on the meter, remember to use the number assigned the film *indoors*. The actual light source is unimportant. It's the use or not of the filter which requires compensation in speed rating. The final effect is one strongly suggestive of the silvery high-lights and blue shadows of a true moonlit scene.

Now that we know how to simulate moonlight, we might ask what we can do with it. In selecting subjects to film in this way, it is best to keep in mind that only certain types of scenes are interesting under this illumination. A shot of Main Street would be dull. But a lake under cross or back lighting, the "moon" partially obscured by a passing cloud, would be a classic example of moonlit subject matter.

Begin with your background

[Continued from page 334]

to be growing out of the subject's head. Our photographer made the object lesson a double one in his quite conclusive illustration.

This sort of trap is surprisingly easy to fall into. Only a conscious searching of the background on each camera set-up can guard against it. The solution, however, is an easy one and twofold. Either move the foreground subjects to a new position, or move the camera to a new viewpoint. Outdoors, it's generally pretty difficult to move the background.

BACKGROUND EFFECTS

Lest you feel by now that your picture backgrounds are always a hindrance and never a help, we are concluding with a more positive example. This is the attractive, and often dramatically informative, effects which can be created by shadows cast on the setting.



FIG. 5: Shadow patterns, cast naturally or created with a spotlight, can be effective.

In Fig. 5, for example, we learn from the background shadows alone that the figure is standing by a window. Were the scene in a melodrama, the shadow of the flowerpot might well be changed to that of the villain's head, or perhaps his revolver, as he menaces the unsuspecting hero.

Countless effects—even to raindrops running down the panes—can be created in this way by the imaginative movie maker. You need not, in fact, always use a real window and actual sunlight. A mock-up of a curtained window frame and a strong spotlight punching through it will do the trick. These are good effects to keep in mind even in family filming.

Tropics in the cellar

[Continued from page 341]

basement, I began to see how the furnace, the laundry set tubs and a small working area could be partitioned off from the rest of the floor space. If this were done, I mused and measured, then the remaining area *could* be transformed into a cellar theatre—23 by 15 feet in overall dimensions. Casually, carefully, I broached the idea to the Better Half. She was the acme of enthusiasm and understanding from the very start.

Our decision on the tropical theme in the decorations stemmed from the many movie-making holidays we had passed in those happy climes. We wanted our friends in Detroit to sense the exotic beauty of these wonderlands, not only through our movies, but also in the atmosphere of the very room in which they saw them.

Thus, into the expanding pattern of our picture palace, we wove bits and pieces of bamboo, driftwood, coral, seaweed and even actual fishnet. There is a palm tree in one corner, put together from palm leaves brought back from Florida and painted with green paint for preservation. Real coconuts (also Florida souvenirs) hang from its fronds, while a not-so-real monkey clings to its trunk. On trips to more savage tropical regions we had collected some native spears, war clubs and machetes. These, too, went on the walls, along with such other items as an explorer's rifle and sola topee, *marajas* from Cuba and straw-covered wine bottles. Even the stairs leading to the basement are now carpeted with cocoa matting, instead of the conventional linoleum. And, to establish still further the tropical feeling, the customary wooden hand rail has been supplanted by a sturdy bamboo pole.

For acoustical reasons, I first treated the hard concrete floor with a coating of rubber base paint. Over this now stretch squared grass rugs or native mattings, with the majority of the wall

space sound deadened in the same way. A split-bamboo porch screen hangs at the projection-room end of the theatre, masking when unrolled an unsightly complex of laundry tubs and water pipes. On another wall (since I fondly favored my ability with a brush), I painted a scenic mural of native life, while across the ceiling we ran awning-like stripes of bright color. The overall illusion is that one is seated on the veranda of a bamboo cottage, looking out over the tropical setting.

Our technical arrangements (projection, sound and screen surface) are reasonably simple but entirely adequate. At the entrance end of the area a separate projection room has been fashioned from space which was once the fruit cellar. In it now are a 16mm. silent projector on a movable stand, a home-built double turntable outfit, record racks and a microphone. The house lights, wired through a rheostat, are controlled from the projection room, and a door with suitable ports seals it off from the audience.

For the screen we chose the roll-up type, so that it could be run up out of sight whenever the theatre was used simply as a game room. Hung from the ceiling approximately 24 feet from the projector, the screen is 48 by 48 inches square, thus accommodating both slides and movies. The cine projection lens used is the standard 2 inch objective of the 16mm. projector.

The loudspeaker for the turntables and microphone is positioned near the screen, but has been cleverly recessed out of sight in a decorative shadow-box cut into the wall. Also set into this long wall are two illuminated aquaria of tropical fish (that theme again!) and a cabinet radio.

All in all, we're pretty proud of our dream with a southern exposure. And we get a very real pleasure in showing our southern films to friends in this setting. But there's one thing I can say for sure. Our greatest pleasure has been in the building of this hobby room. A finished job? Not on your life! Who wants a dream like this to end?

* * *

FALL IS THE SEASON when trees and foliage put on a rainbow display of color. Watch the turning of the leaves for some excellent color movies soon.

* * *

A SKYLIGHT FILTER (formerly called the Haze Filter) is very useful for filming those distant scenes of Indian summer. For closeups, you may keep the filter on, as it doesn't change the color values.

* * *

MANY SCHOOLS AND COLLEGES will gladly cooperate with advanced amateurs in the making of instructional films.

* * *

IN PLANNING THAT FOOTBALL FILM, don't forget to include scenes of spectators, the bands and other local color. Occasional shots of the scoreboard will save a lot of titles.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-9

DISTINCTIVE	EXPERT
TITLES and EDITING	
For the Amateur and Professional	
16 mm. — 8 mm.	
Black & White and Kodachrome	
Price list on request	
STAHL	
EDITING AND TITLING SERVICE	
33 West 42 St.	New York 18, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound, Sales, Rental, Exchanges.

Movies

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

Bell and Howell
16mm GSAP Owners ..
Precision 'C' Mount

Installed on your camera—\$14.50. Send camera front or if sending camera, include \$1.00 extra. Takes all standard tele and wide angle lenses. Guaranteed.

CENTURY PRECISION SPECIALTIES CO.
5733 Cahuenga Blvd., No. Hollywood, Calif.

GRISWOLD
FILM SPLICERS
for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

8 CLUBS 16

Japanese reorganize A mid-June meeting in Tokyo of Japanese amateur cine and slide photographers resulted in the formation of the Nippon Amateur Cine Slide Association, to be known as NACSA. This succeeds a pre-war organization of Japanese filmers.

Fred C. Ells, FACL, of Pacific Palisades, Calif., a member of the pre-war group when resident in Tokyo, was named club liaison officer in the United States. NACSA managing director is C. Aochi, assisted by the Messrs. Tsukamoto and Yoshikawa. Prominent among the membership are Mr. Ri, formerly Crown Prince Ri Kon, of Korea, and the former Marquis Yamashina.

Exchange restrictions prevent subscription to foreign periodicals, so that the club will welcome offers of any and all photographic journals, old or new. They may be sent to Mr. Aochi, 2243 Kichijoji, Musashino-machi, Tokyo, Japan.

Taft Cinema elects Terry Manos has been elected president of the Taft Cinema Club, ACL, of New York City. Other officers include George Schanfein, treasurer; Irene S. Brand, secretary; Max Lipper and Joe Molnar, chairman and co-chairman, respectively, of the program committee, and Bernard Friefeld, bulletin editor.

Beginning with the September meeting, the group will hold its sessions on third Tuesdays at the Concourse Plaza Hotel, 161st Street and the Grand Concourse. Meetings start at 8:00 p.m. Membership, which is still open, will be limited to fifty.

Richmond Summer sessions of the Richmond (Calif.) Movie Camera Club have included a titling demonstration by Hank Biggio, a film on titling by Eric Unmack and the screening of *Sierra Fish and Game*. Last month's program featured a demonstration of filters for color film, conducted by C. Whaley. Coming up are a

Van Voorhees



WOODEN SHOES are contest trophies, as Michigan Council holds annual convention in Holland, Mich., during Tulip Festival. Seen (l. to r.) are Cornelius Rynbrand, Joseph Leys, pres., J. Folkema, ex-president.

The people, plans and programs of amateur movie groups everywhere

A. J. O'Keefe



HON. ERASTUS CORNING (standing), mayor of Albany, N. Y., addresses annual banquet audience of Amateur Motion Picture Society of city.

field trip to Stanford University next month; the close of the annual club contest in October, followed by the contest dinner in November; the Dog House contest in December, and the Dog House dinner early in 1951.

In Brazil Members of Foto-Cine Clube Bandeirante, of Sao Paulo, had the pleasure of listening to Alberto Cavalcanti, noted English documentary producer, who is currently engaged in film work in South America. A subsequent meeting featured a children's program highlighted by a screening of several Disney cartoons.

Through an oversight, our news item in April MOVIE MAKERS on the gala showing of national contest films in Sao Paulo did not include the name of Orlando Nasi, a staff member of the newspaper *Gazeta*, whose help contributed to the show's success.

Australia A highlight of the current season of the Australian Amateur Cine Society, ACL, of Sydney, New South Wales, was the annual members' night, when a gala screening of only their choice work is given by members. The program was headed by *The Royal Show, Sydney*, a short 8mm. black and white film by C. Stratford. Club president Gordon Hurlstone next screened his two 8mm. films, *Little Red Riding Hood* and *Simple Simon*, on one reel, and *It Happened One Night*, on the second. Other pictures projected were *Poetry of Motion*, by R. H. Lawrenson; *Sporting Life*, by S. M. Bates; *There and Back*, by A. E. J. Thackway, and *The Sydney Royal Show* and *Orchids*, by T. Lobb. All of the latter films were in 16mm. color.

Northern Calif. A summer session and dinner of the Northern California Council of Amateur Movie Clubs featured the awarding of prizes for the Council's *Filming for Fun* contest. Gordon Robertson took the top award for his travel film, *Yellowstone*. Joseph S. Pancoast, ACL, of the Richmond Movie Camera Club, received a special plaque for his work on the

contest committee. The Council voted to make the contest an annual affair.

Los Angeles Members of the Los Angeles 8mm. Club enjoyed two outings last month. The first took them down the coast to Laguna Beach. The second was a wiener roast held at Playa del Rey Beach. The highlight of activities last month was the Los Angeles Cinema Club banquet at the Police Academy, where dealer exhibits were provided for members of the various movie and slide clubs of Southern California who were invited to the affair.

Michigan council The annual convention of Michigan Council of Amateur Movie Clubs was held this year in Holland. Mich., in conjunction with that city's annual Tulip Festival. A dinner attended by over 200 persons climaxed the day's activities. Highlighting the after-dinner program was the installation of officers, acceptance of the Niles Movie Club into the council and the screening of *Canadian Rockies*, by Edward C. Brigham.

New officers include Mel Bergeon, of Kalamazoo, president; Joseph Leys, of Holland, and Robert Herrington, of Bay City, first and second vicepresidents, respectively; Mrs. Fred Mantele, of Long Lake, secretary, and Peter Meurer, of Holland, treasurer.

Slide fans Announcement has been made by the Berks Camera Club, of Reading, Pa., of its second international color slide competition, conducted in conjunction with the Reading Rose Society. The contest is restricted to transparencies of roses and closes on April 2, 1951. Further details may be had by writing Blair M. Sleppy, chairman, Berks Camera Club, 550 North 11th Street, Reading, Pa.



MRS. FRED ROHLING wearing her winning entry in Movie Hat contest, Ladies Night feature of 8-16 Home Movie Makers, Konsos City, Mo.



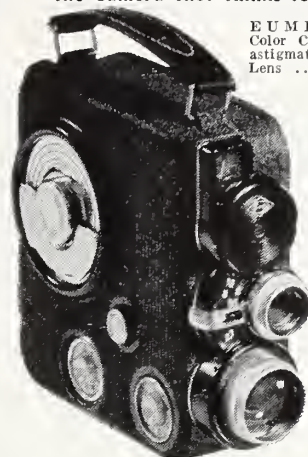
A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

- Bert Rock, *New York City*
 H. B. Dacus, *Henryetta, Okla.*
 Ed Doris, *Augusta, Ga.*
 Frank J. Keegan, *Memphis, Tenn.*
 Louise MacCall, *Bala-Cynwyd, Pa.*
 Duncan A. Sim, *Honolulu, Hawaii*
 Louis H. Markle, *Chicago, Ill.*
 Ernesto Panama, *East Lansing, Mich.*
 Leo A. Raucher, *Bronx, New York City*
 Gordon D. Cheek, *Jackson, Tenn.*
 E. K. Hessberg, *Scarsdale, N. Y.*
 J. E. Jordan, *Atlanta, Ga.*
 Claude Nielsen, *Paris, France*
 Gerald M. Russell, *New York City*
 William Wood, *Zolfo Springs, Fla.*
 William A. Chamberlain, *Berlin, N. H.*
 Terrence M. Reeves, *Grove City, Pa.*
 W. L. Buning, *Maracaibo, Venezuela*
 M. A. Chertok, M.D., *New York City*
 Ralph Christner, *Scottsdale, Pa.*
 Harold Greenbaum, *New York City*
 Capt. Franklin S. Hansen, *Fort Campbell, Ky.*
 Miss Gillian Buchanan, *Portales, N. M.*
 Elias B. Metzger, *South San Francisco, Calif.*
 William H. Palmer, *Deerfield, Ill.*
 Fred Camp, *Forest Hills, N. Y.*
 August Federer, *San Francisco, Calif.*
 J. Howard Moorby, *Rio de Janeiro, Brazil*
 H. C. Raasveldt, *Bogota, Colombia*
 Mrs. Maria Farano DiPasquale, *Newark, N. J.*
 Irving Hoffmann, *Glendale, N. Y.*
 O. B. Lake, *Dhahran, Saudi Arabia*
 Jose Pavon, *New York City*
 W. Kelley Rice, *Baltimore, Md.*
 N. Schneider, Jr., *New York City*
 Dudley M. Whittelsey, *Bergenfield, N. J.*
 Frank Janik, *Chicago, Ill.*
 Wm. MacKenzie Kalt, *Glen Head, N. Y.*
 Ivan Harding, *San Francisco, Calif.*
 Miss Aurea de Toledo Piza, *Denver, Colo.*
 D. R. Sieg, *Cape Town, South Africa*
 Andre L. P. A. Vindevoghel, *Elisabethville, Congo Belge*
 Mark L. Drowatzky, *Wichita, Kans.*
 Ross M. Enlow, *Baltimore, Md.*
 Lester A. Hamilton, *San Francisco, Calif.*
 George R. Harrison, *Montreal, Canada*
 Mrs. Harold Medberg, *Armington, Ill.*
 Frank V. Tiernan, *Washington, D. C.*
 Vincent Wolski, *Montreal, Canada*
 Dr. Antonio J. Levy, *Est. de S. Paulo, Brazil*
 Amateur Cine Society of India, *Bombay, India*
 Ben C. Case, *Euclid, Ohio*
 Major John T. Slusher, *New York City*
 Ing. Gerardo E. van Spankeren, *Buenos Aires, Argentina*
 George F. Weigl, *Maywood, N. J.*
 Robert V. Doss, *Burlingame, Calif.*
 Karl T. Marx, *Coytesville, N. J.*
 H. A. Thompson, *Bernville, Pa.*
 Hal V. Bledsoe, *San Leandro, Calif.*
 J. E. Kimble, *Kansas City, Mo.*
 L. Lapides, *Brooklyn, N. Y.*
 Roy W. Mitchell, *Stone Mountain, Ga.*
 Ralph J. Duggan, *West De Pere, Wisc.*
 Jean Gunderson, *So. St. Paul, Minn.*
 Fred L. Benthall, Jr., *Houston, Texas*
 Cleon M. Pross, *Toledo, Ohio*
 C. Roy Graves, *Peabody, Mass.*

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator! The Camera That Thinks for You!



EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens\$139.50

← ELECTRIC BRAIN

← ELECTRIC EYE

Popular in Europe for Years! Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer or Write Dept. 219 for Free Booklet "E"

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.—
 50 West 29th Street New York 1, N. Y.

END

THE OLDEST NAME IN 16^{mm} EDITING

THE RALPH R. ENO CORP.

626 W. 165 ST. • NEW YORK

Send your film for free criticism or estimate

GOT YOUR
 ACL MEMBERSHIP DECALS?

You'll want these attractive emblems identifying all of your filming equipment—at

5 for \$1.00

GET YOURS TODAY!

8MM—16MM
 KODACHROME
 BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

Enlarged to 16.
 16 MM Reduced to 8.
 Free Catalog on Request.

NATIONAL CINE LAB

BOX 4425 • WASHINGTON 17, DC



Safeguard your Film. Ship in FIBERBILT CASES.

400' to 2000' 16mm.

FIBERBILT CASE CO.
 40 WEST 17th ST.
 NEW YORK CITY

THE GOLDEN RULE

IF THAT ancient Biblical precept, The Golden Rule, is a sound yet simple standard for our daily living, it can be as well an equally illuminating guide in our movie making relations. *Do unto others as you would have others do unto you.*

We are moved to this moralizing by a mounting series of incidents in which the Golden Rule has been observed more in the breach than in its fulfillment. Names do not matter; but the cases do. For they are incidents which every considerate movie maker will recognize as cause for anxiety—if not for anguish.

There is, for example, the personally made picture sent on loan by its maker to a movie club for a requested program screening. The film—undamaged in this instance—was neither acknowledged upon its arrival nor given thanks for on its return. A small matter, perhaps; but indicative.

For not all filers are this fortunate. Reports are

on file at ACL headquarters of films which have been returned from loan screenings unrewound and on the wrong reel; of others from which the lead title had been torn off and not respliced; and of still others which had suffered scratching, to a greater or lesser degree, from a dirty projector gate. There was even the incredible instance of a high award-winning production which had in its accompaniment an exacting musical score on magnetic wire. When it arrived home from a loan screening, the entire opening and closing musical passages had been accidentally erased from the recording!

We say "accidental" because we cannot believe that these incidents occur through any willful intent. Their effects on the generous filer damaged, however, are just as disturbing. . . . Let's have firmly in mind the Golden Rule in all our dealings in this fine hobby.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Subtitles that talk

[Continued from page 337]

the camera, removing the lens and running off the extra film allowed for loading until we see the perforated identification number begin to pass the aperture in the film gate. A couple of light taps at the starting button, or pressing the single frame button a few times, should bring the perforated number to a point just beyond the film aperture. Then, replacing the lens, we are ready to shoot our first scene or title—and it makes no difference which is exposed first.

From this point on it is quite necessary, however, to keep a careful record of the film footage readings at the beginning and end of each scene or title. And, although a frame counter on the camera is naturally a help (see *The Clinic*, June, 1950, for one such design), it is not a necessity. For in nearly every case the individual live-action subtitles are going to be separated from one another and spliced into their proper places in the film. Thus, considerable leeway is permissible in their production; minor inaccuracies, such as the title starting a few frames after the intended scene, can be trimmed away in editing.

In setting up the title copy, the white letters are placed on a black velveteen or other matte background. This dead black surface reflects so little light that even if we accidentally overexpose the white lettering considerably, there will be no effect on our previously photographed background. In fact, it is well to overexpose the lettering somewhat to make sure it "burns through" the background image.

An important point in double exposing white letters on an action background is to position the letters within the film frame so that there will be a definite contrast between the letters and the scene. White letters will not be readable against a white waterfall, a light or cloud filled sky, or over light colored clothing. In our scenes at the desk we framed the pictures so that the dark brown of the desk filled the lower portion of the frame, and then planned our lettering to appear across this dark area. The radio was photographed on a shelf with the letters appearing in a dark area under the shelf. Also, keep

* * *

SEPTEMBER is a good time to write a mystery skit or a spook film that will be suitable for Halloween. Making a ghost film could be a field day for trick photography.

in mind that the title lettering should never be placed so that it appears over a character's face or across any important national shrine or flag.

The live-action subtitle is, perhaps, most effective in the photoplay or dramatic type of film story. Here, conceived creatively, it can add immeasurably to dramatic tension, while maintaining the unbroken rhythm of a plot's development.

We still recall, for example, an unassuming amateur film story (not our own) seen years ago. Telling an effective tale of the importance of the vote in combating bad government, the picture established the crooked politician early in its development as a cigar smoking man with gross hands and unkempt fingernails. Thus, in the film's later stages, the politician was portrayed as he turned down a ward heeler only with a brusque closeup jab of his cigar butt into an ash tray and the single word "No!" exposed below it. And, still later, as he turned to buying votes, his presence was still palpable as his gross hands piled bills on the table above the words "How much?"

But you don't need a dramatic film story to use the live-action subtitle. Try it first on your family films, as I did. You'll be delighted what it *does* for them.

EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

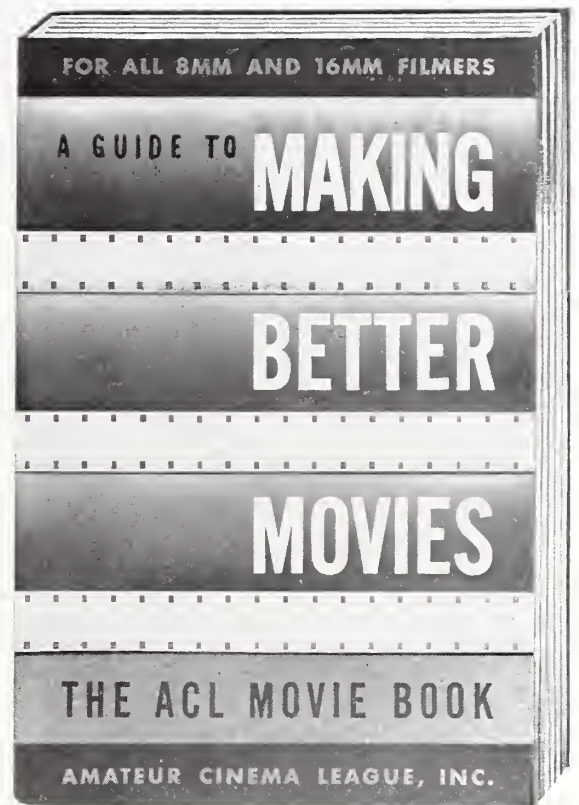
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)



EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

9-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

Fall is a wonderful time for movie-making! Get the most out of the season's

exciting opportunities!

Trade in now

For that Bell & Howell you've been wanting! Your dealer is prepared

to give you

Top allowance

on your present photo equipment! Don't delay! See him today!

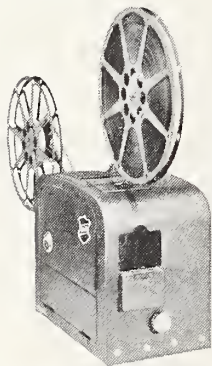
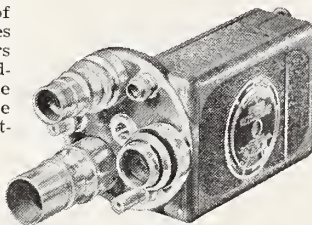
THE scenes you record in movies *deserve* to be taken with a camera that you can be *confident* will give you the finest results... and shown on a projector that will reveal on the screen *everything* that's on the film!

Any one of the fine family of Bell & Howell products will delight you with its perform-

ance. If you haven't used a Bell & Howell, find out what precision in a camera or projector really means! If you're already a Bell & Howell owner, now's the time to get that more advanced model you've been thinking about. Get ready for Fall movie-making *now*! See your Bell & Howell dealer now!

Three Brilliant 16's

Auto Master. The choice of those who want wide versatility and ease of use plus finest results. Paces the skill of the most experienced movie-maker. Quick turn of three-lens turret instantly positions lenses and matching positive type viewfinders for long shots or closeups. Magazine loading. Five operating speeds including true slow motion. Starting button lock, single picture release, exposure guide, film footage indicator.



The 70-DA, long a favorite in the 16mm field, is world famous for its excellence. This is a camera you *can't* outgrow. Accessories are available to "build" the 70-DA to the highest professional level. Hand crank now standard at no extra cost. Three-lens turret, seven governor-controlled operating speeds, critical focuser, locking starting button, many other features.

Single-Case Filmsound. Unmatched for brilliant, dependable performance. Clear, undistorted sound, finest trouble-free projection. Easy threading, complete film protection, governor-controlled gear drive. Unexcelled for your own 16mm films, silent or sound, and for showing the many 16mm professional releases that are available.



What precision means at Bell & Howell

Film speeds on all Bell & Howell cameras are *accurate* because speeds are set on each individual camera by an electronic timer. And to *keep* them accurate, a speed governor is built into every camera.

Every Bell & Howell camera is *target-tested* at the factory to be sure each film frame is in *perfect* register. And Bell & Howell camera and projector film movement mechanisms are deliberately engineered alike, so they are perfectly matched. That's why Bell & Howell movies don't jump and jiggle on the screen.

Bell & Howell camera and projector housings are rigid, die-cast aluminum so they are torque-free and parts can't get out of alignment. Bell & Howell cameras and projectors are so sturdy they can withstand plenty of abuse and still operate perfectly!

Movie Makers! Have you seen *Panorama*, Bell & Howell's new exciting fan magazine? Get it free at your dealer's today!

Guaranteed for life. During life of any of the products shown here, any defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy

Bell & Howell

Chicago 45

OCT 12 1950

©C18 269276

LIBRARY
OCT 27 1950

MOVIE MAKERS

OCT.
1950
25c

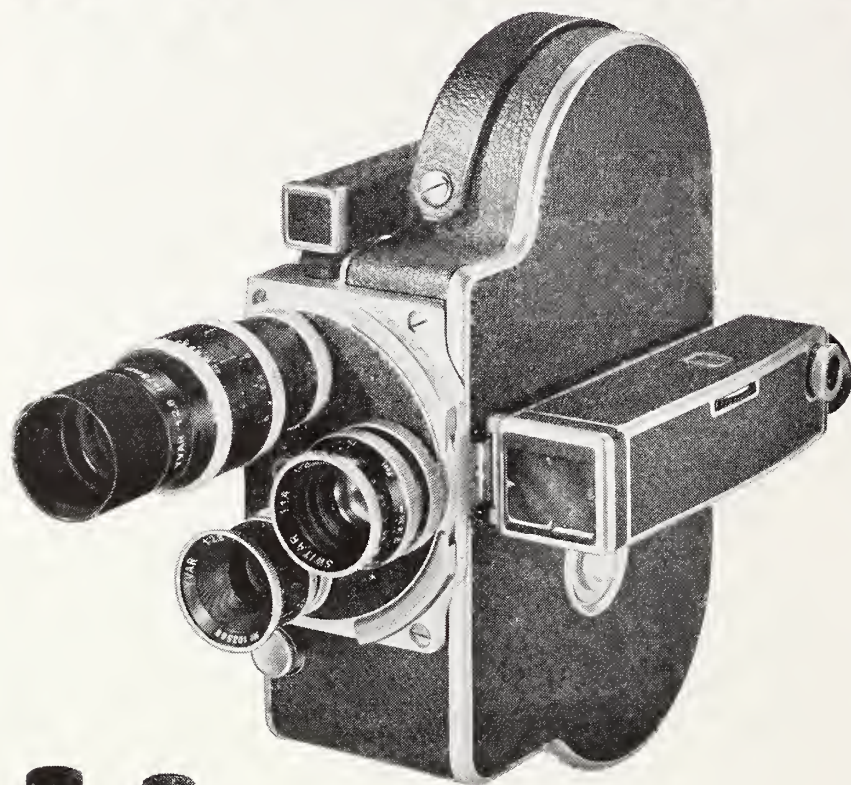


THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

A TRIPOD SURVEY • FILMING FOOTBALL • CENTERING TITLES

PRESENTING, FOR YOUR APPROVAL, THE NEW

Bolex H-16 DeLuxe



\$318⁰⁰
(Less Lenses)
(No Fed. Tax)

Acclaimed for years as the finest home-movie camera by many thousands of users all over the world, the **BOLEX** now comes to you with new *eight-lens Octameter*.



Bolex DeLuxe — in both 16mm and 8mm film sizes — offers you the very latest developments in fine Swiss precision craftsmanship.

The new Octameter (on the H-16) is a feature that will amaze you and will help you get the *exact picture* you want, from 16mm to 6" telephoto lenses. The DeLuxe H-8 is also available with this new-type finder.

Drop in at your dealer's today and look at this great new advance in movie making, or send the coupon below for descriptive literature.

NOTE: There's a new **BOLEX LEADER** Model H camera, too, in both 16mm and 8mm film sizes — at an economical price of only \$244.75. The **BOLEX STANDARD** is also available at \$282.50. Both prices quoted without lenses (no Fed. tax).

BOLEX OWNERS: Register your Bolex to receive "The Bolex Reporter"—*free!* Send description and serial number of your equipment.



MM 1050

PAILLARD PRODUCTS, Inc.,
265 Madison Ave., New York 16, N.Y.

Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

Name _____

Address _____

City _____

State _____

NEW KERN-PAILLARD LENSES

The Heart of a Perfect Picture — Beautifully matched, Swiss precision-built, lightweight, Kern-Paillard Lenses are now available for almost every filming purpose.



For 16mm Camera	Focal Length	Aperture	Mount	Focus Range	Weight	Length	Cost (incl. tax)
Yvar	16mm	2.8-22	"C"	1' to inf.	1-3/4 oz.	1-1/8"	\$ 78.75
Switar	25mm (1")	1.4-22	Bolex only	1 1/2' to inf.	5 oz.	1-1/8"	183.75
Switar	25mm (1")	1.5-22	Bolex only	1 1/2' to inf.	5 oz.	1-1/2"	119.50
Pizar	26mm (1")	1.9-22	"C"	1 1/2' to inf.	5 oz.	1-3/8"	97.00
Yvar	75mm (3")	2.8-22	"C"	5' to inf.	5-1/2 oz.	3-5/8"	99.50
Yvar	100mm (4")	3.3-22	"C"	8' to inf.	6 oz.	6-1/4"	123.50
Yvar	150mm (6")	4-32	"C"	10' to inf.	7-1/2 oz.	7-1/2"	169.50
For 8mm Cameras							
Switar	12.5mm (1/2")	1.5-22	ASA	3/4' to inf.	2-1/4 oz.	1"	124.00
Pizar	12.5mm (1/2")	1.9-22	ASA	3/4' to inf.	2-1/4 oz.	1-3/8"	98.50
Yvar	25mm (1")	2.5-22	ASA	1 1/2' to inf.	1-3/8 oz.	1-1/2"	58.50
Yvar	36mm (1 1/2")	2.8-22	ASA	2' to inf.	2 oz.	1-5/8"	68.50

All lenses are fully coated and color-corrected. See "Visifocus"—the strikingly new automatic depth of field feature—available only on Kern-Paillard lenses.

Late releases



■ *Three Little Bruins' Great Adventure*, one reel, black and white, is available at dealers in two 8mm. and three 16mm. editions, including sound. It is distributed by Castle Films. Aimed primarily at children (and approved by *Parents' Magazine*), this film is all about how the baby bears almost become permanent residents of a zoo but manage to escape to the woods. There they encounter a porcupine, a family of skunks, a woodchuck and a rowdy otter.

■ *Lumberjack*, seven reels, 16mm. sound, black and white, may be obtained from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Hopalong Cassidy becomes more important on the National Scene every day. Here, with William Boyd bringing him to life, Hoppy investigates the lumber belt. There are, of course, outlaws to keep him happy—and plenty of action to do the same for you.

■ *Rodin and Composers in Clay*, one reel each, black and white, 16mm. sound, are distributed by World Film Associates, Inc., 1 East 57th Street, New York 22, N. Y. *Rodin* features compelling photography of the great man's works, together with a narrative that provides the salient points of his biography. *Composers in Clay* shows the work of more than 15 sculptors, among them Bourdelle, Maillol, Despiau and Drivier.



■ *Those Famous Kid Comedies*, a series of the original Hal Roach productions, will be released in one and two reel shorts. Both 8mm. and 16mm. versions will be available from Official Films, 25 West 45th Street, New York 19, N. Y.

8MM-16MM PROJECTOR OWNERS

FUN for Everyone!

You Can Create Thrilling
Entertainment In Your
Home For Any Group —
Any Occasion with



Abbott & Costello In "Midget Car Maniacs". Those lovable, loughable zonies in a cap-dodging, side-splitting, racy comedy at the midget auto races!

NEW CASTLE FILMS NEW

Showing your family and friends films you've shot yourself is fun, but you'll increase everyone's pleasure—including your own—when you show them as part of a well rounded program, spiced with a variety of Castle Films!

DON'T MISS THESE CASTLE HITS!

Crisis in Korea
Holy Year of 1950
Escape In Canada

8mm—Headline, \$1.75 • Complete, \$5.50
16mm—Headline, \$2.75 • Complete, \$8.75
Sound, \$17.50

PEP UP YOUR PARTIES WITH THESE EXCITING NEW CASTLE RELEASES!

ADVENTURE

Three Little Bruins' Great
Adventure
Chimp The Soilor

WESTERNS

West of Ioromie
Cheyenne Cowboy

SPORTS

Horness Chompions
Sports 'Round The Globe

CARTOONS

Storring Woody Woodpecker in
The Beoch Nut ond
Chew, Chew Boby

Send For
Free Catalogue
TODAY!

SEE YOUR PHOTO DEALER

CASTLE FILMS
PRODUCED BY UNITED WORLD FILMS INC.
1445 PARK AVE., NEW YORK 29
542 S. DEARBORN ST., CHICAGO 5
7356 MILROSE AVE., LOS ANGELES 46

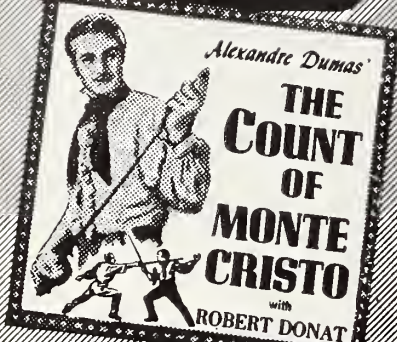
Castle Films, Produced by United World Films, Inc.
1445 Park Avenue, New York 29, N. Y.

Send CASTLE FILMS' NEW, EXCITING
1950 FALL HOME MOVIE CATALOGUE.

Name _____
Street _____
City & State _____

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"
Madeleine Carrall Brian Aherne
Laraine Day Louis Hayward

PLUS

ALEXANDRE DUMAS
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett
A GENTLEMAN AFTER DARK
Brien Danlevy, Miriam Hopkins
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff
SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

October
1950

Late releases	New 8mm. and 16mm. films 359
The reader writes	362
Gridiron guides	Don Charbonneau, ACL 365
Let's try a tripod: 1	Frederick G. Beach, FACL 366
Tricks are a treat	William Howe, ACL 368
Filming special effects	A. M. Lawrence, ACL 369
Building a super-titrer: 2	O. L. Tapp, ACL 370
The clinic	Aids for your filming 372
Your titles will be centered	Roy H. Burgess, ACL 373
Will they fit my camera?	Accessory lenses 376
The judge holds court	Sidney Moritz, ACL 378
News of the industry	Reports on products 379
New ACL members	381
Closeups	What filmers are doing 385
Clubs	People, plans and programs 386
Hamilton H. Jones, FACL, dies	388
An art of illusion	Editorial 390

Cover photograph by Doris Pinney from Monkmeyer

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 10. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc. \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEMpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Every picture



is a *living* picture
when it's in *movies*!



*Revere low prices make it easy
to own quality ciné equipment*

Only movies capture the action that makes pictures live—the skill that tames a bronco or lands a fighting fish . . . the play that wins a sports contest. That's why you feel you're actually re-living each thrilling moment when you show it in movies.

There's no trick to taking movies when you use a Revere camera. If you can take snapshots you can easily take movies you'll be proud to show.

There is a Revere camera for you, whether you're a beginner or an expert. And at Revere's low prices, there's one that's sure to fit your budget; too. Compare Revere and you'll know why it's called the value leader!

REVERE CAMERA COMPANY • CHICAGO 16

Revere "55" 8MM CAMERA

with sensational
"IRIS-SCENE"

blends scenes in the
Hollywood manner!

Embodies many new features found in no other camera! Amazing Iris-Scene automatically blends scenes smoothly with a one hand operation—no tripod or skill needed! "Drop-In" loading provides the economy of spool film with magazine load ease. New powerful motor runs 10 feet of film per winding—over twice that of ordinary spool cameras. Click stops assure accurate exposure setting. F2.8 recessed lens . . . self-setting footage meter . . . built-in exposure guide.

Including tax, only \$55.00



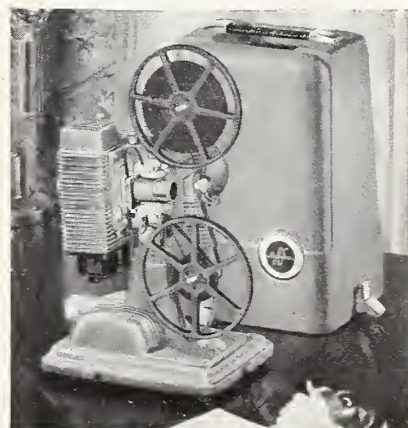
MODEL "55" WITH SWING-AWAY CASE

Extremely attractive carrying-case in rich, gleaming plastic. Always ready for instant action. Hinged sides open a full 180 degrees to form a steadying "chest tripod" for the mounted camera. Convenient plastic carrying strap. Cam- \$58.95
era and case, complete

NEW DELUXE

Revere "85" 8mm PROJECTOR

Thrifty mate to Revere "55" eight! New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. \$99.50
Only



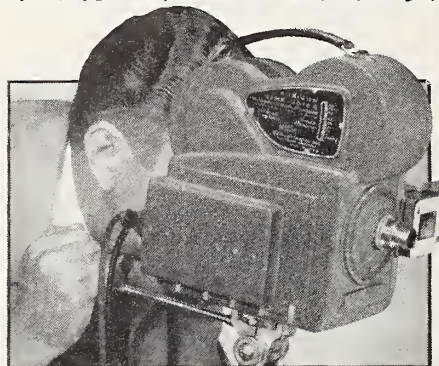
Revere

CINE EQUIPMENT

YOU GET THE **FREE!**
SOUND-TRACK

with the ALL-NEW

AURICON Cine-Voice
16 mm SOUND-ON-FILM
HOME MOVIE CAMERA



\$695 00 at your photo Dealer, or write for descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

NOW... Shoot Your Personal News Reels in Sound & Color!



**Record Sound-Track & Picture
Project Sound & Picture!**

Please write for descriptive "Cine-Voice" Folder. No obligation.

COMPLETE OUTFIT...\$695.00

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.

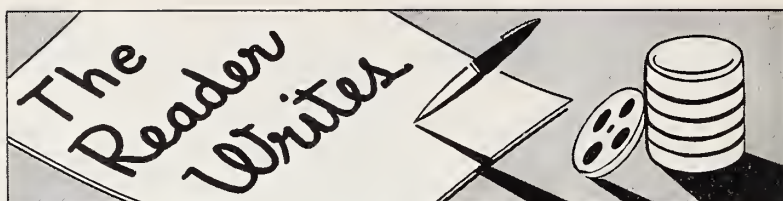


RCA LICENSED **Auricon** Hollywood GUARANTEED ONE YEAR

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

NO LITTLE RED TRAIN!

DEAR MR. MOORE: Thank you very much for your interest in Bermuda, as expressed in *Thrice Happy Isles* in August MOVIE MAKERS.

For your future information, I should like to point out that we no longer have "the little red train." That was dismantled in 1947, and a great number of our visitors today travel about the Islands on motor-assisted bicycles.

W. J. WILLIAMS
Manager

Bermuda News Bureau
Hamilton, Bermuda

... My friends in Bermuda are upset because they think you should have known that the "little red train" has been gone since 1945. It was sold!

HELEN C. WELSH, ACL
Albany, N. Y.

SLIDES WITH MOVIES

DEAR SIR: As a new member I would like to say a few words to the members who object to 35mm. slides in our magazine.

I use 35mm. slides along with my movies and find them very helpful. The projectors are rigged up so that when I stop the movies, the slides come on (or vice versa), so that I never have a blank screen and my audience does not have to suffer from room lights while changing the movie reels.

HUGH MOAD, ACL
Kansas City, Mo.

ADD MY VOTE

DEAR ACL: I too would like to add my vote against publishing anything other than movie articles in our fine magazine. I am very pleased with my full membership in the League and all it offers.

ELISHA TUTTLE, ACL
New York City

SLIDE MATERIAL

GENTLEMEN: The demands of those asking for slide material in MOVIE MAKERS excite my curiosity. After all, aside from the process of mounting and binding, the entire technique from exposure meter to screen is merely an adaptation of what is ably covered by MOVIE MAKERS. However, in at least

partial answer to Douglas A. Johnston, ACL, and others, here are some sources of slide data (all published by Eastman Kodak Company):

Kodak Data Book on Slides, 25 cents, from your camera dealer; *Kodak Still Projection Equipment*, 6 pages; *Screening Your Movies and Stills*, 8 pages; *Compensating Filters for Kodak Color Films*, 6 pages; *Sunsets in Color*, 4 pages. All but the first named are free on request from Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

LAURENCE E. BATY, ACL
Salt Lake City, Utah

PERSONALITY PAGE

DEAR READER WRITES: I would like to see a page of the magazine devoted to photos of our fellow members, where they live, the size and kind of camera used and any other information they volunteer to give out. In this manner we can feel closer to each other.

SOLOMON KESSLER, ACL
Portland, Maine

TROUBLE WITH MAGAZINES

DEAR ACL: I have recently had a lot of trouble with 8mm. magazines. I think an article about them would be timely, if it didn't tromp too hard on Eastman's toes. . . . In the meantime, may I say that I find MOVIE MAKERS by far the best movie magazine published.

GEORGE F. TATE, ACL
Dayton, Ohio

We have had on order and already some months in special preparation an article by a Kodak technician on this very subject. Publication may be possible before the end of this year.

NO FILM IN NEW ZEALAND

DEAR MOVIE MAKERS: One hint which I would like you to publish is that there is *no* color motion picture film, 8mm. or 16mm., anywhere in New Zealand. Those of your readers planning a visit here should bring all their own film supplies.

There is no customs duty on any make or quantity of film or equipment carried by the tourist into the country. It might be well, however, for visitors to get a customs receipt from their own country for use when returning home.

IAN POLLARD, ACL
Dunedin, N. Z.

FRIENDLY PEOPLE

DEAR ACL: As guests of Thelma and Al Morton, FACL, on our third successive trip into Utah this summer, we

accompanied them to a barn dance and supper in Parley's Canyon. We certainly were treated splendidly by these friendly people of the Utah Cine Arts Club, ACL.

Going south to Bryce Canyon, we met Stan Midgley, ACL. "The Cycling Cinematographer." He invited me to go along with him in his jeep into Kodachrome Flat, a section which truly lives up to its name.

PETE DELAURENTI, ACL
Renton, Wash.

NO HAZE FILTER?

DEAR ACL: Many thanks for the list of ACL members and local clubs with whom we visited during our trip across the U. S. this summer. It resulted in a thrilling evening with the Al Mortons in Salt Lake City.

By the way, I find that Al Morton agrees with Frank Gunnell, FACL, in *not* using a Haze Filter. Some earlier tests I made seem to agree with them, but I should welcome reports from other readers on their findings.

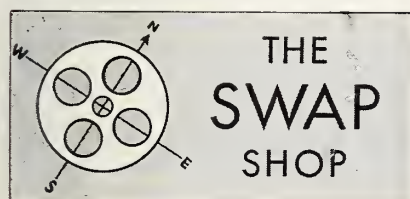
OSCAR H. HOROVITZ, ACL
Newton, Mass.

JUDGING CLUB CONTEST

DEAR MR. MOORE: Please express both my thanks and those of Metro's members to Don Charbonneau, ACL, for the swell job he did in judging our club contest films. You have no idea how the contestants appreciated his comments and helpful hints on how to better their future films.

ARTHUR H. ELLIOTT, ACL
Vicepresident
Metro Movie Club, ACL
Chicago, Ill.

The experienced services of the League's consulting staff in judging club contests are available to any amateur movie club holding membership in the ACL.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmmakers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

OHIO FOR OVERSEAS

DEAR READERS: I would very much like to swap magazines and maybe 8mm. movies with another reader in Manchester, England. Also, I would like to correspond with a reader in Melbourne, Australia. I would swap movies of Melbourne and Victoria for movie equipment or whatever he wanted.

The reason—I have lived in both

places for years and never then had a movie camera.

HERBERT H. REECH
1520 East 82nd Street
Cleveland 3, Ohio, U.S.A.

PINS FOR PERFUME

DEAR ACL: I would be proud to wear an ACL pin on my coat, but for the present I simply cannot obtain any more dollars from the Exchange office.

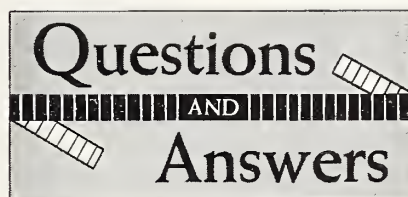
Would some ACL member in the United States care to buy me two (2) pins of the lapel type, for which I will be glad to send him from France whatever he likes—newsreels, cartoons, a tie, records or French perfume?

ANDRE M. ROUGERIE, ACL
38 Avenue des Ruchoux
Limoges (H.V.)
France

NIAGARA FOR SALT LAKE

FELLOW FILMERS: I will be glad to shoot 50 feet of 16mm. Kodachrome of Niagara Falls (or anything else you want in this region) for equal footage of typical scenes around Salt Lake City. Please let me hear from you.

DR. HAROLD F. HULBERT, ACL
92 Main Street
Dansville, N. Y.



Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

WESTON 6 OR 8?

DEAR ACL: We here in South Africa get both American- and English-made Kodachrome. The Weston speed rating in the American film is given as 8, whereas the English is given as 6. Yet the illustrated light conditions and recommended exposures tally. Which is one to believe?

DR. D. MORRISON, ACL
Benoni, South Africa

The exposures recommended in the instruction leaflets packed with Kodachrome film are rounded off to the nearest half stop, which may account for the slight discrepancy (½ stop) indicated by the Weston speed ratings of 6 and 8.

However, a reliable Eastman authority believes that the English-made Kodachrome to which you refer may in fact be ½ stop slower than the film made here in the States. Thus, you will be better off to follow the Weston 6 speed rating as long as it is used by the English makers. Should they be able to increase the speed of their Kodachrome emulsion, they would undoubtedly stamp a Weston 8 rating on the box.

Get Halloween MOVIES..

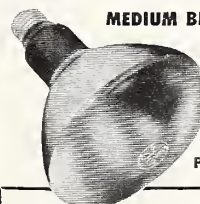


When the party's at peak, get fine movies of the fun—easily—with new *General Electric Medium Beam Reflector Photofloods!*

These new PH-375s are made especially for home movies. Use *four* on a single lighting circuit. Get *full light* right where you need it—and use less current. Tops for color, too!

Try them at your next party!

Get the New
MEDIUM BEAM



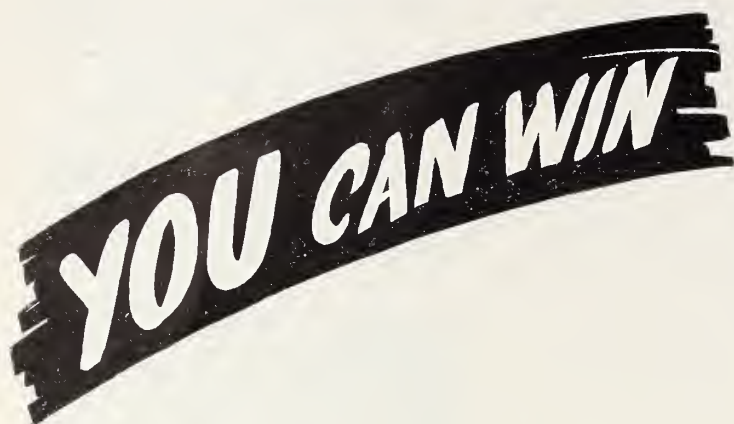
PH-375

G-E
REFLECTOR
PHOTOFLOODS

Remember... G-E Lamps
for every photographic purpose



**GENERAL
ELECTRIC**



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

Since 1937, THE MAXIM MEMORIAL AWARD has been the most treasured trophy in the amateur film world. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. Last year, an 8mm. filmer with only three years of filming experience, an amateur who had never before competed in any contest, won the Maxim Award. This year, it may be *your* film.

ALL MOVIE MAKERS honored in the Ten Best competition will win a handsome ACL Award leader in full color in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 16, 1950. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below via 1st class mail for each film that you submit.

I, _____, (name) certify that

I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1950 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is \$_____ for return via _____

☐ Please return via Express Collect.

Name of Film _____

Camera used _____ Date _____

Signature _____

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1950 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1950.

Prizes of any sort won in earlier amateur film contests shall **not** be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can

be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1950; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 16, 1950, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

GRIDIRON GUIDES

The football score will be in your favor,
if you follow these pigskin picture pointers

DON CHARBONNEAU, ACL

FOOTBALL fever, the annual American phenomenon, already has most of the nation in its grip. Filmmakers have now become gridiron growlers first and movie makers after that. Flying tackles are of much greater import than *f*/numbers, and filter factors are forgotten in the excitement of a fast lateral, a field kick or a fumble.

You may not be called on to shoot the classics in the Rose Bowl, Oil Bowl, Cotton Bowl, etc., etc. Your favorite coach may go to his reward without ever having seen your extraordinary shots of the last two minutes of play in the homecoming game. But your pride and the pleasure of your audiences will be boundless if you avoid the common errors of football filming outlined below and remember a few of the positive hints in this article.

Exposure, the bugaboo that haunts the beginner and frequently taunts the advanced amateur, is at no time more troublesome than during the filming of a football game. With a nice disregard for the problems of photography, the games are scheduled for unpredictable fall days in all kinds of weather. The filmer must therefore use all his resources to overcome this basic difficulty.

A meter is essential, but even this invaluable instrument is useless unless handled with proper care. Your chances of obtaining good exposure will be improved if you can manage to position yourself on the west side of the field, so that the sun (if any) is at your back. Establish a specific angle at which to point your meter, always holding it in the same direction for subsequent readings. Readings should be taken about once an hour until four o'clock, after which the light will change almost half a stop every twenty minutes. A slip of paper with lens diaphragm numbers and corresponding light values helps save time and insure accuracy. A drop of red paint on the arrow or dot on the diaphragm ring is also helpful, since the tiny figures are frequently difficult or impossible to read under the circumstances.

Camera rundown, which is perhaps one of the most common headaches, can be avoided by simply training yourself to give the key a few turns after each play. You are then prepared for the long run that demands extra footage.

Improper threading, while less bothersome than it once was, still accounts for the loss of important footage at crucial moments. Make sure you have sufficient loop above and below the film gate and run off a few frames before replacing the cover to be certain the mechanism is operating properly.

Double exposure, resulting simply from reloading an exposed reel in the heat of battle, may seem stupid, but it is done. Have a definite place to store your exposed foot-



REACTION SHOTS of tense players on the bench, crowd scenes, and the counter-marching bands between halves will enliven your football film.

age, far enough away from the fresh film to prevent any such unfortunate error.

Out of focus shots usually follow a shift of lenses, when the focus ring has been inadvertently moved. A drop of red paint on the arrow and on the infinity mark will enable checking at a glance—and you should glance frequently.

Wrong finder will cause your field to be off, and you may lose the ball carrier at the edge of the picture. Don't forget to change your finder when you shift to the three inch lens. If, however, you do not have time to change the finder when you change lenses, keep your action in the center of the finder in use.

The cameraman who wants to obtain maximum results from his football filming should, therefore, follow these simple rules to avoid the common pitfalls described above: (1) establish a definite habit pattern; (2) wind spring after each play; (3) note footage indicator; (4) check focus, lens setting, turret position and finder, and (5) take a meter reading as often as light conditions demand, usually at least once an hour, more frequently in late afternoon.

In addition, there are certain positive pointers which the filmer will do well to remember. Here they are:

Steadiness: All the movement should be on the field, not in your camera. If at all possible, a tripod should certainly be used. If not, a number of substitutes suggest themselves. One filmer was wont to use his wife's shoulder, always buying her the seat directly in front of him. Should your mate prove less cooperative, however, the unipod or neckpod is recommended. Steadiness is absolutely essential when using long focus lenses.

Lenses: The 3 inch lens is generally recommended for stadium work, although the 1 inch may be used for the kick off, to show the whole receiving line at once. Choice of the 2 or 3 inch lens after that is determined by the distance from your position. The shorter lens may be employed where an open play, such as a punt or a pass, is expected.

Speeds: Camera speeds of 24 or 32 frames per second are generally more satisfactory than normal speed. When projected at 16 fps, the action is thus slowed down just enough for ease of observation [Continued on page 389]

LET'S TRY A TRIPOD: 1

FREDERICK G. BEACH, FACL



BUT do I really *need* a tripod in order to make good movies? There is no single answer to this simple question, so often put to photo dealers and experienced movie makers everywhere. Perhaps the best answer is that old hedge: "It all depends . . ." For, while it might be your firm conviction that everyone should use a tripod, there are countless others who get pictures which please them without any sort of camera support. It's a pretty brave critic who will tell such a man that he is not making good movies.

So it is not our purpose, in this discussion, to be critical. What the editor asked us to do was (a) to suggest the reasons why we think a tripod can be helpful, and (b) to go on and itemize the various types, weights and abilities of such instruments. In other words, present the *facts*. How you may act on them is strictly your own decision. . . . So let's take first things first: How can a tripod help you?

ADVANTAGES OF USE

(1) Camera steadiness, of course. Although the most obvious of a tripod's advantages, this is far from being the only one—and it even *may* not be its most important. However, there is an indelible stamp of difference between movies made with a hand-held camera and those shot from a tripod. This difference is noticeable even on footage with the short focal length of your standard or wide angle lens. With any kind of a telephoto—and its consequent magnification of camera wobble—hand-held footage sticks out like a sore thumb.

(2) A second clear cut advantage of tripod shooting is that it controls and (to a degree) tends to minimize the camera movement in a pan or tilt shot. The control, or slowing, or smoothing of these shots is effected, of course, by the mechanism of the pan and tilt head. The tendency to minimize this kind of shooting is created by the necessity of really meaning to make a pan or tilt. In other words, you are less likely to make one on the spur of the moment; and, if you do plan such a shot, it comes out better.

(3) A third benefit accruing from the use of a tripod is that you are likely to create better compositions with it than without it. Since you *have* to make a conscious

camera setup, you will naturally be aligning the camera on *something*. Thus, what you finally settle on is generally a more pleasing picture than the catch-as-catch-can of hand holding. Furthermore, once you achieve your good composition with a tripod mounted camera, it *stays* that way.

(4) In setting up, I have found one of the chief advantages of using a tripod is that it gives you an extra pair of hands—or, if you will, an assistant when you're working alone.

You've made your camera setup, let's say, but you still have to get an exposure meter reading. No matter how you take it—from camera position, on a gray card, on your hand or on an outstanding color in the scene itself—*what* are you going to do with your camera if you're hand-holding? With your trusty tripod beside you, the camera stays put in firm and friendly hands.

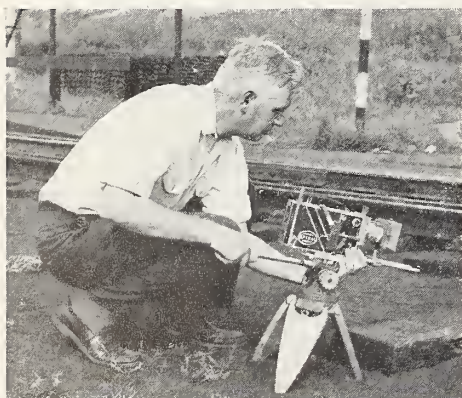
(5) Also when you are shooting, the tripod aids you in the same way. Suppose, for example, that you are side lighting an attractive portrait closeup and that you'd like a reflector opening up the shadows on the off-light side. With your camera tripod-mounted, you yourself can handle the reflector almost immediately after pushing the button. Or you can make your direction of the scene more effective by moving away from the camera. Or you can, if necessary, get into the scene yourself.

(6) Finally, there is what we might call the psychological effect of using a tripod. Frankly, it *looks* more impressive, more professional, and therefore is likely to get you and your camera passed into filming positions otherwise barred to the "Box Brownie" cameraman.

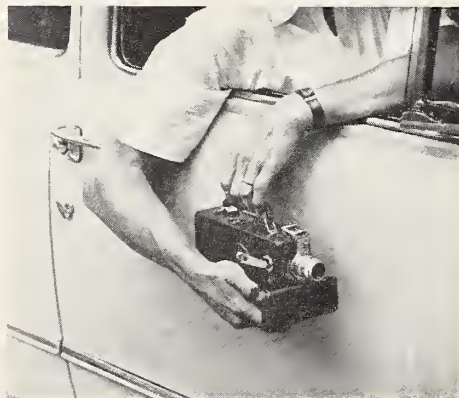
AIDS IN "POD" FAMILY

And now let's move on to itemize the various types, weights and abilities of these camera supports. Simplest, easiest and most painless to use are those gadgets in the "pod" family, but which are not true tripods. Here we find such delightfully named items as the unipod, neckpod, paunchpod, clampod, carpod, gunpod, and as many others as an imaginative ad-man can think up. For the less imaginative, the unipod is a single shaft of about eye-level length, with a point on one end and a tripod screw on the other. It is ideal for much sports filming.

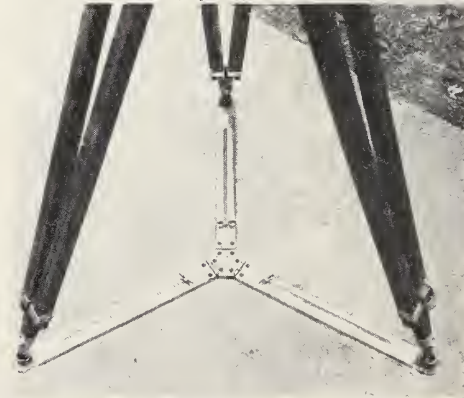
Photographs by Frederick G. Beach, FACL



BABY TRIPOD, comprised of homemode wooden legs and "pro" pon head, makes low shots easy.



CAMERA CARPOD, designed by author to mount on car door, smooths moving auto shots.



CAMERA TRIANGLE, adjustable, collapsible and light in weight, braces tripod on hard surface.



THE SPORTPOD, used above as a neckpod, can be extended to eye level height for use as a unipod.



LIGHTWEIGHT TRIPOD, intended for still use, can support light movie cameras with added pan head.



HEAVY AMATEUR TRIPOD, with good extension, firm support and integral pan head is standard for 16.

Six sound reasons for using a camera support—

and a survey of the types available

indoors or out. The neckpod is a short unipod on which the lower end is carried in a leather socket slung on a strap around the neck. Since this lower end usually terminates about opposite the user's diaphragm, unless he is afflicted with asthma, the neckpod gives him rather a good support. (The paunchpod, on the other hand, was invented by a gentleman with a rather large anterior midsection. The lower end rests upon this protuberancy without benefit of the leather sling, and the inertia of the midsection gives a rather steadying effect. The device is obviously useful to a limited number of camera owners.)

CLAMPPOD, CARPOD, GUNPOD

The clamppod group covers a number of clamping devices which can be screwed or clamped firmly to anything from the edge of a coffee table to the top of a rail fence. Rubber or felt lined jaws prevent marring in most cases. A ball and socket or other flexible mounting for the camera provides the universal swing. At least one of these gadgets has a very business-like heavy wood-screw which enables the stout hearted to sink it firmly into a tree, fence post or other solid support.

A carpod, generally of home design, is a special number which will support a camera on the inside or outside of an automobile without marring the finish. Our model holds the camera firmly against the outside of the car door, and creates a smooth running shot on any average pavement. The gunpod is a fancy name for a gunstock on which the camera is mounted in place of the barrel. Wild life and sports filmers find them most helpful, since they provide a completely mobile support for quick action work.

LIGHT AMATEUR TRIPODS

The next group of holding aids is composed of legitimate small tripods. There are many in the still camera category which, when fitted with a tilting top, make efficient supports for the smaller movie cameras. These tripods, as a rule, fold into rather short lengths and can be carried easily without making one too conspicuous and overburdened. If you are thinking of getting one, make sure it is made to stand without too much wobble. The

separate tilt and pan heads are in keeping with the bulk of the smaller 8mm. cameras. But don't expect to load a heavy 16mm. job on them without impairing their performance considerably.

In this same category are several small tabletop tripods, which are well suited to the work their name implies—tabletop or small object photography. Some of the smaller titlers also might be considered as part of this group, for their function is to hold the camera steady (and centered) in relation to the subject. In reverse, the tabletop tripods might well double in brass as titlers, if a satisfactory means is devised for centering the copy. (See *Titles Will Be Centered*, page 373—Ed.)

HEAVY AMATEUR TRIPODS

In the next and perhaps most commonly observed group would come the regular movie camera tripods, generally sold for use with the average 16mm. camera. There are many models and sizes, nearly all fitted with efficient pan and tilt heads. They have sturdy legs which do not telescope as shortly as the smaller types but make for greater camera stability. They probably fill the greatest need in the amateur movie making field today. As a rule they are heavy enough to handle all the 16mm. cameras except the two or three professional types that are seldom used by any but commercial producers. And yet such tripods are light and compact enough so that the camera can be left attached and carried for reasonable distances. This makes it unnecessary to dismantle the outfit each time you want to move to a new location or subject.

HEAVY PROFESSIONAL TRIPODS

The final and most expensive class of camera supports might be called the professional or commercial users' tripods. With these producers—since their pictures are almost universally seen on large screens, where critical sharpness is of the essence—absolute steadiness becomes more important than portability, flexibility of equipment of more value than lightness in weight.

Thus, the professional type of tripod is not designed for an afternoon's stroll in the [Continued on page 382]



Miller from Monkmeier

A PAIR OF PUPPETS, animated from below by the play of your fingers, adds an easy and amusing sequence to your Halloween highjinks.

SPOOFING the spooks is a breeze when you are armed with a movie camera. The application of elementary camera tricks to a few sinister dime store props is the best way to keep your spirits up on Halloween. The kids will love a screening of your efforts in cine sorcery, while even adults will find the comic illusions diverting.

With your youngster or wife cast in the role of the star wizard, you can make the film even more amusing by appearing as the foil for the movie magic. Cut in reaction shots to show your bewilderment, or preface the successful tricks with your own fumbling attempts at witchcraft. The film might open as the youngster writes and posts his order for Demon Dust Talcum to a prominent mail order house. When the magic powder arrives, the father chides the child for his gullibility. Thereupon the youngster puts his DDT to the test with a series of spectacular feats staged in the living room or rumpus room. A background draped with a plain fabric will be easy to light and will show off your legerdemain to the best advantage.

THE WITCH'S CATS

Your first trick can be accomplished with some sort of iron utensil to simulate a witch's pot and a black cat which may be imported for the occasion if your household does not include a feline performer. Anchor your camera firmly to a tripod (or adequate support) and leave it there till you have filmed the entire trick. For the effectiveness of the stop-camera routine to be used depends largely on the stability of that instrument.

A couple of twigs of pussy willow (real or artificial) are broken into the pot by the soothsayer. A quick sprinkling of demon dust results in an ominous burst of smoke, which you can achieve by placing dry ice in a pan of water inside the iron pot while the camera is stopped. After the "smoke" has been recorded, remove the dry ice and replace it with Tabby. Start the camera in time to

TRICKS ARE A TREAT

WILLIAM HOWE, ACL

catch the cat's leap from the container and repeat this several times. The ultimate effect will be of seven or eight black cats springing from the small utensil in rapid succession.

THE DEVIL'S DAGGER

A common kitchen knife will perform astounding surgery after a rubdown in demon dust and a setup that will facilitate frame by frame exposure. After a few feet showing a plump pumpkin resting in the center of a card table, plunge a sharp knife into the melon on which you have faintly traced the face of a Jack-o'-lantern. By slicing the blade along the line about an eighth of an inch between each exposure, the knife will appear to

move of its own power until the features of the Jack-o'-lantern are exposed in all their ghoulish charm.

Place a corncob pipe in the Jack-o'-lantern's mouth; you can make him appear to smoke by running a piece of rubber tubing through the base of the pumpkin to the mouth and stationing a smoker out of camera range to blow smoke through the tube.

THE SKELETON DANCE

You can experiment with a very simple form of animation without ever applying a brush or picking up a pen. Buy a disjointed cardboard skeleton at one of the shops specializing in party favors. There are many varieties designed to react to the tug of a string or serve as a wall decoration. Tilt your camera on the tripod so the lens is pointed down at the floor.

Then arrange the cardboard skeleton in its initial position on a black cloth ground. By moving the limbs a fraction of an inch after a single exposure and repeating the procedure for several hundred frames, your bag of bones will do a spirited jig in the best spectral style. A few simple computations with a stopwatch will enable you to film the *danse macabre* so that it may be projected in synchronization with your favorite phonograph record.

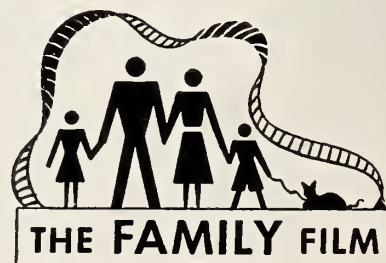
THE MAGIC APPLE

Bobbing for apples is a seasonal sport that may be simplified by reverse motion. After Dad has doused his dentures in a tub of water to no avail, the head magician extracts his own enchanted apple from a special box and places it in the tub with the others. The wave of a wand over the tub causes the Pippin to pop from the water into the mouth of the wizard with the

[Continued on page 383]

Here are a half dozen easy illusions

for your Halloween movie magic





REAL AND FAKE FOODS are often used together in single set, depending on action needed. Scene is from *Treasure Island*.



SIMULATED SNOWSTORM, as created by the special effects man, is often more convincing than real one—and easier to film.

FILMING SPECIAL EFFECTS

A. M. LAWRENCE, ACL

IN the professional film studios, the special effects worker is that unidentified magician always ready to provide anything from a snowstorm to barbed wire entanglements. Fog, spider webs, artificially aged clothes and settings are his stock in trade. They should be, for he has at his command every possible resource of materials and machines to accomplish his specialized works of art and ingenuity.

AMATEUR ADVANTAGES

The home movie maker has to operate on a much smaller scale. But, though his resources are limited, it may surprise many to learn how rich are the opportunities awaiting the amateur special effects worker who is at heart a gadgeteer. In some ways, he has definite advantages over his studio counterpart—in the first place he is not expected to spend a lot of money to achieve results; and in the second place, working leisurely as he does, he is rarely hounded by the deadlines that create nightmares for the film studio worker.

CREATING WEATHER

There are times, for example, when it is necessary for the home filmer to produce his own special atmospheric

A. M. Lawrence, ACL



SPIRITS OF CAMPHOR, artfully brushed across a window pane, made this Jack Frost effect. The back lighting is essential.

and weather conditions. For rain, the garden hose is a reliable source, although if you wish to show droplets on a window pane, mixing the water with condensed milk will make the moisture more visible to the audience. For winter scenes, if you can't find a real snowstorm, you can make your own on a small scale by using borax flakes or unroasted potato chips. If you desire a hailstorm, or need just a few drops of hail, you might consider white beans for the job.

There are two common ways of making illusive icicles. One is to cut strips of cellophane and soak them in a mixture of alcohol and paraffin; a slower way is to drop liquid silicate of soda. A good way to make frost on the window is to paint it with spirits of camphor. And, believe it or not, a concentrated solution of epsom salts and stale beer, properly applied, will also double for window frost.

DEW TO ORDER

Mineral oil or glycerine applied to objects will look like dew, or if sprayed on a person's face will resemble perspiration or tears, depending on the size of the droplets. You can create the illusion of ice by melting wax and pouring it over water. Waxed paper in closeups is very like frozen water.

Fog is rather difficult for the amateur to produce on a large scale unless he has the commercial product used in Hollywood. But fog may be produced on a small scale by blowing steam over plain ice or by melting dry ice in pans of water. Actually, if thick fog is needed, smoke makes a pretty good substitute if properly cross-lighted.

MAGIC WITH MINIATURES

One of the most interesting tasks of the special effects man is the production of miniatures. Such disasters as airplane crashes, train wrecks [Continued on page 388]

Do you need rain, snow, ice or ice cream for a certain scene? A Hollywood screen writer tells how to create them

BUILDING A SUPER-TITLER: 2

Details and diagrams for constructing the vital camera carriage

and installing the lighting units of this universal titler

O. L. TAPP, ACL

IN *Building a Super-Titler: 1*, which appeared in September *MOVIE MAKERS*, we outlined in general the almost unlimited facilities of this device. There followed then an itemized list of needed materials and specific instructions and scale diagrams covering the construction of the following units: the title frame, the rear track support, the camera carriage track, the title board and the motor driven scroll drum.

There remain for discussion in this second and concluding installment the construction of the all important camera carriage and the installation of the lighting units. Let us stress again at this time that the camera carriage, accurately executed, can provide for the exact centering of titles with *any* design of camera.

THE CAMERA CARRIAGE

In constructing the camera carriage, it is best to begin by fashioning the two units on which the carriage rides along the camera-carriage tracks. These units are comprised of the 2 by 2 inch hardwood shafts, into which are inserted the bronze carriage-track bushings.

To combine these two, cut the 12 inch length of 2 by 2 inch hardwood into two equal 6 inch lengths and square off their ends. Now drill a $1\frac{1}{4}$ inch hole straight through lengthwise in each block of wood, clamping it firmly on both sides to prevent splitting. At each end of these holes insert one of the $15/16$ by $1\frac{1}{4}$ by 2 inch pieces of bronze bushing (see Fig. 1), locking them in place with two wood screws driven through the hardwood and against the bushing.

In the diagram (Fig. 1), these wood screws are inserted from the *sides* of the camera platform, while in the closeup photograph (Fig. 2) they will be seen entering the hardwood from the *top*. The side positioning is the more likely, since it will be made necessary if your camera platform calls for extended metal sides to provide the requisite height for title centering.

CARRIAGE LOCKING DEVICES

Whether you intend using the titler horizontally or vertically, some sort of locking device is needed to hold

the camera carriage at the desired position on the carriage tracks. For horizontal use, a simple machine screw passing through one of the hardwood blocks and its interior bushing to bear on the carriage track will be adequate.

Such a carriage-locking screw is seen at the left rear of the camera platform in the closeup picture (Fig. 2). Since there are no extended sides necessary for height with the Cine-Special, the locking screw in my own design bears on the carriage track from the *top*. Where sides are necessary in mounting the camera platform, a similar locking screw could as easily be brought to bear through the right *side* of one of the hardwood blocks. In either case, such a screw in use should be tightened only with the fingers, since stronger pressure on the carriage track may damage it.

In vertical use, a more positive carriage lock is required by the combined weight of the carriage and camera. This is easily installed by mounting the $\frac{3}{4}$ inch E.M.T. coupling on one of the camera carriage tracks, as may be seen on the left track in Fig. 3. Before mounting this unit it is first necessary to remove the slight indentation from the inside center. Again, only finger pressure is necessary in tightening these two hexagonal nuts on the carriage track.

The final operation, before mounting the camera platform on the bushed units, is to assure a smooth and precise fit between them and the carriage tracks they will ride on. Further sanding of both the tracks and bushings will be called for, and, if the bushings seem too snug, even a fine valve-grinding compound may be used.

THE CAMERA PLATFORM

Since the accuracy of its construction will determine the accuracy of title centering, the camera platform is the very heart of this entire titling device. Basically, the platform is constructed from the 24 inch strip of sheet iron, $\frac{1}{8}$ inch thick and 6 inches wide. But beyond those fixed figures, all other dimensions depend on the design of *your* camera. And in analyzing this design, the reader should not be misled by the presence of a pan and tilt

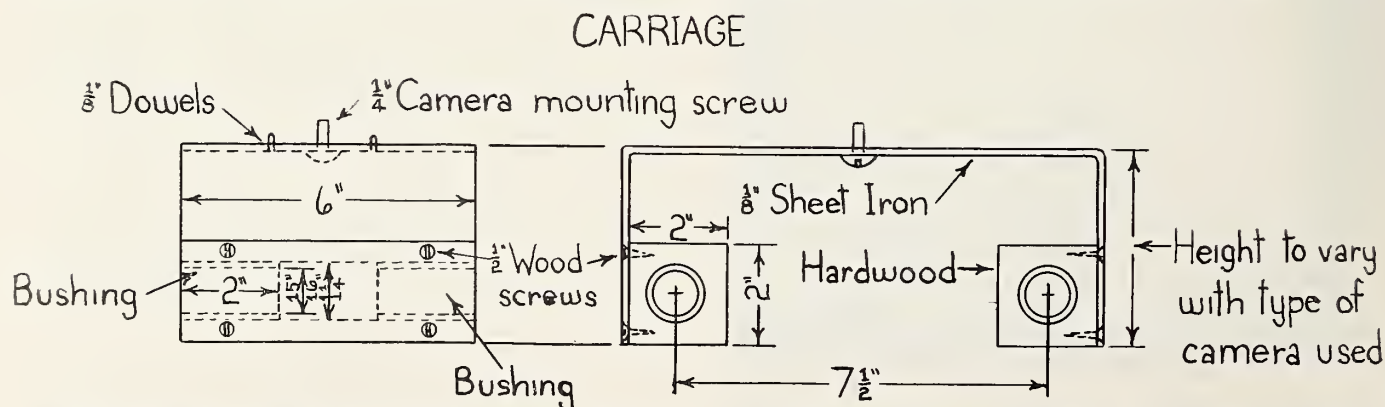


FIG. 1: Construction of crucial camera carriage, with height of sides left open to accommodate type of camera used, is diagrammed above in

side and front views. Platform section is $\frac{1}{8}$ inch sheet iron, shaped to fit, with carrier units comprised of 2 by 2 inch wood and bronze.

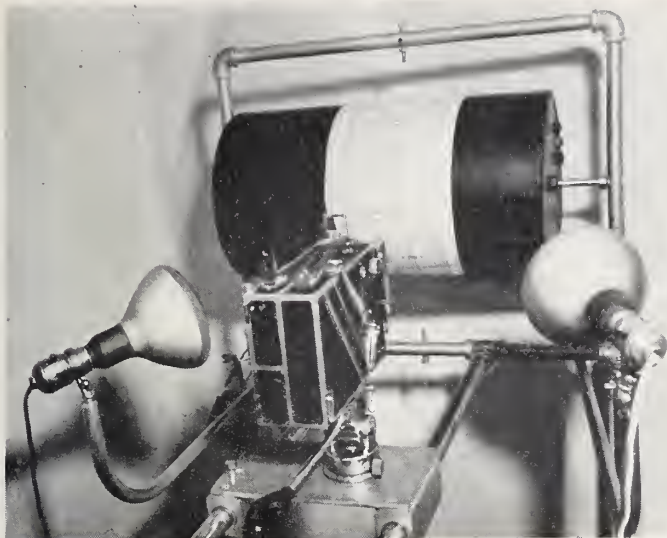


FIG. 2: Carriage locking screw for horizontal use of titler is seen at lower left on platform. Side position can also be used.

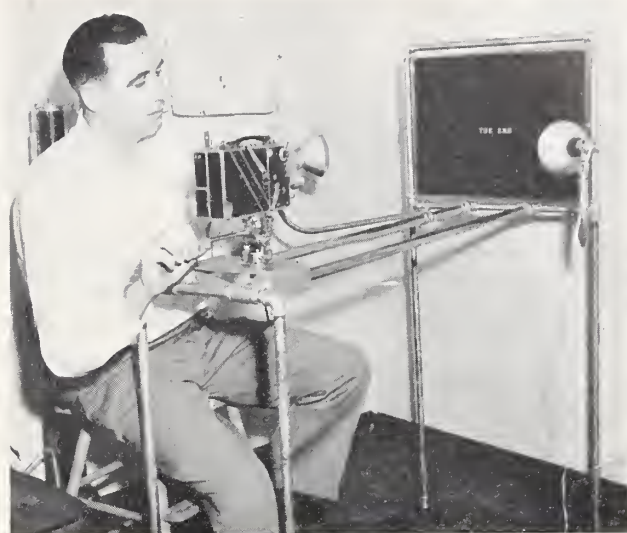


FIG. 3: More positive carriage locking is offered by E.M.T. coupling mounted here toward far end of left carriage track.

head in our illustrations. Use of such a unit is feasible only with a camera which provides the full parallax correction created by a reflex viewfinder. Otherwise, the camera platform itself must be constructed to correct for the parallax created by the camera design in question.

TWO VARIABLES TO CONSIDER

In constructing the camera platform for *your* camera (or for any camera) there are two inescapable variables to be considered. These are (1) the height of your camera which in combination with the as yet unknown height of the camera platform will create vertical centering on the title card, and (2) the amount of horizontal offset on your camera between the center of the tripod socket and the center of the lens. Let us see how these two variables affect the construction of *your* camera platform.

DETERMINING PLATFORM HEIGHT

Although a variable, item 1 (the height of your camera) can be measured. The measurement is made from the center of the taking lens to the camera base; and, taking as an example a Bolex H-16, we find that this distance is 4-7/32 inches. If, now, we can subtract this known figure from another measurable dimension bearing on the problem, the remainder will be the exact height of camera platform necessary to that camera.

And that is exactly what is done. The other measurable dimension is *the vertical distance from the center of the title board to the bottom of one of the hardwood sections*. Finding this to be 10 inches (this dimension will *not* vary with the camera used), we subtract 4-7/32 inches (the height of the camera) from the 10

Card to Camera Distance	Field Size	Diapier Lens Required
8"	3 1/8" by 2 3/8"	5.00
12"	4 5/8" by 3 5/8"	3.25
16"	6 3/8" by 4 3/4"	2.50
20"	8" by 6"	2.00
26"	10 3/8" by 7 3/4"	1.50
32"	12 3/4" by 9 1/2"	1.25
40"	16" by 12"	1.00
50"	20" by 16"	.75

FIELD size template, referred to later, is drawn from figures above.

inches and arrive at 5-25/32 inches as the necessary height of the camera platform.

This platform can now be formed from the 24 inch strip of 1/8 inch sheet iron, but be careful to include the 1/8 inch thickness of the sheet in the total height of 5-25/32 inches just determined. With the sides formed and drilled (see Fig. 1), the platform is now attached by wood screws to the hardwood sections. Exercise the utmost care in this operation to effect a perfect right-angled join and an exactly level top.

MOUNTING SCREW PLACEMENT

If, now, the tripod socket in your camera were directly underneath the lens center, you could proceed at once to drill the exact center of the camera platform for the camera mounting screw. But such a relationship between socket and lens is rare, if not wholly un-

[Continued on page 382]

LIGHT BRACKET ARM

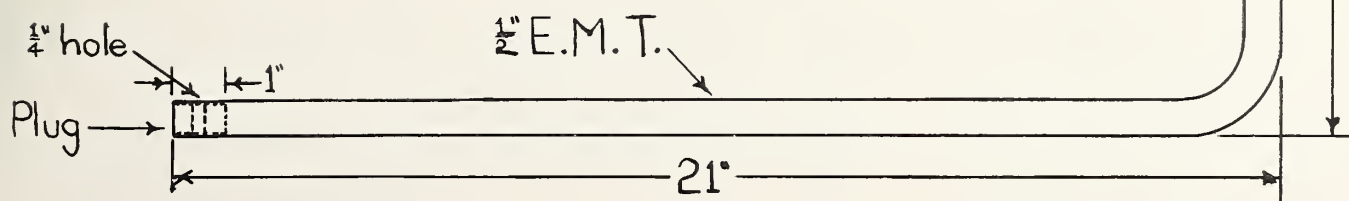
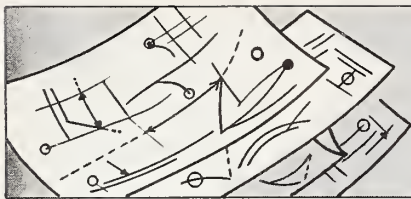


FIG. 4: Light bracket arms are simply shaped from lengths of 1/2 inch E.M.T., with mounting hole at left end and lamp swivel ball right.

Exposed wires to lamps, seen in Fig. 3 above, are now sheathed within bracket arms, with central control switch mounted near the camera.



The Clinic



HANDY METER CASE

Thought maybe some of the fellows would like to know about the police handcuff case I've been using to carry my Weston meter.

Slotted at the back for attaching to the belt, and with an easy-opening



POLICE handcuff case, roomy and yet protective, is recommended for exposure meter use.

flap, the case is roomy and handier than anything I've seen in the photo stores. Try your leather goods supplier.

STANLEY R. BALDERSON, ACL
Richmond, Va.

* * *

IF YOU HAVE NEVER MADE MOVIES following a shooting script or scenario, why not give it a try? You will be surprised how much time and film money will be saved by filming to a written plan.

* * *

BLACK TITLES ON COLOR FILM

For dramatic reasons, there may well be an occasion when you would prefer to have your lead title letters in black (instead of white) on a colored action background. At other times you may wish to employ a background scene which is too light for good contrast with white letters. And yet, short of pasting black letters on glass and shooting the scene through it, I have heard of no way of achieving the desired black lettered title. Except the following:

Begin by lettering up your title card black on white, but with the letters *reversed from left to right*. Shoot this on black and white reversal stock. When the processed film is returned, roll the title strip, emulsion to emulsion, into a reel of unexposed color film, working in the dark. of

course, and being sure that the beginning of the title is at the beginning of the color film. Now thread the double strip of film in the camera, with the title strip toward the lens so that it acts as a printing mask. Shoot the background scene, and immediately remove the title strip before going on to further color filming.

Most cameras will handle two thicknesses of film without trouble. But it will be best to experiment with short test strips beforehand. Because of the double thickness, the color background film is positioned slightly behind the plane of critical sharpness, thus making the letters stand out crisply.

For 8mm. work, the original title footage must be shot with the camera upside down to bring the perforations on the correct side in the double-film shooting.

NEAL DU BREY, ACL
Durban, South Africa

* * *

ONE GOOD WAY to get natural acting from children or adults is not let them know exactly when they are being filmed. A telephoto lens gives you an advantage of working some distance from your subject.

* * *

AQUATIC CAMERA

This isn't going to put you in a class with Dr. "Bathysphere" Beebe. But if you have need for a few simple shots just under the surface of the water, try using a small but well built tropical fish aquarium as a camera housing.

For shooting horizontally under water, train your camera out the side of the aquarium, with the edges of it held securely above the surface. For downward shooting, you'll need one with a glass bottom as well as sides.

RALPH G. CARLYLE
South Portland, Maine

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: The Clinic, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

Pictures, plans and ideas to solve your filming problems

SLIDE RULE OPTICS

Fooling around with my slide rule during a recent convalescence, I discovered an interesting and easy way to determine the relationship between the diopter rating of an accessory lens and its focal length in inches. Here it is.

If the *right index* (the figure 1) on the CI (inverted C) scale is aligned with 39.37 on the D scale, all diopter ratings as read on the CI scale, from 10 down to 3.937 will be aligned with their equivalent focal lengths in inches on the D scale.

By moving the slide to the right and aligning the *left index* of the CI scale to 39.37 on the D scale, all diopter ratings from 3.937 to 1 on the CI scale will be aligned with their equivalent focal lengths in inches on the D scale.

This is probably an old story to optical engineers, but its restatement here may be of aid to technically minded amateurs.

L. E. RANDLE, ACL
Medford, Ore.

NO MORE BLUES

That moonlight effect obtained by shooting Type A Kodachrome outdoors without the corrective filter is fine when you intend it. But it's sure a heartbreaker when you don't. After ruining a couple of rolls this way—to my own consternation and the ridicule of my wife—I decided to do something about it.

The Bolex H-16, as a lot of you know, has a recess behind the turret. So I had a local optician cut down an A filter till it would just drop in there, and then I bound it with a retaining ring of steel fishing leader. With the filter in the recess, you have automatic protection with every lens during turret rotation.

HOMER E. CARRICO, ACL
Dallas, Texas

* * *

HAVE YOU EVER stopped to think how much pleasure could be derived by showing films to shut-ins in your community? If there is no organization in your town for such showings, you may be able to start one.

Your titles will be centered

Using a simple "guide card," here's another reader's system for centering titles

ROY H. BURGESS, ACL

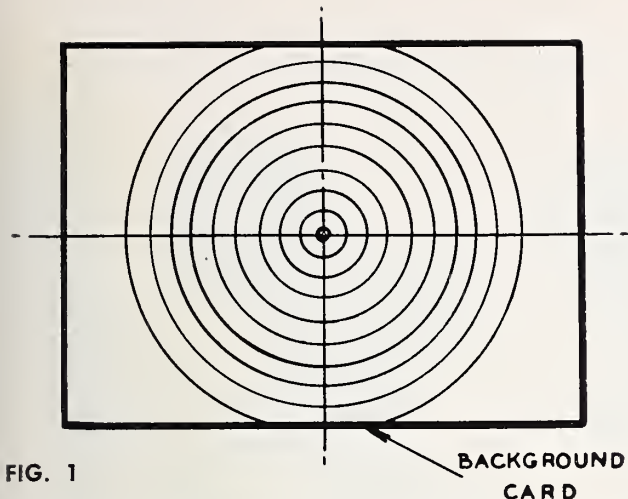


FIG. 1

ACTING on the assumption that no amateur filmer can learn too much about titling. I am setting down herewith my own system of title centering.

I was prompted to do so by the interesting discussion, *Titles Can Be Centered*, which J. Meinertz presented in the June issue of our magazine. As with his method, my procedures are based primarily on the same fact which he stated so clearly. This is that, although the fields of view of a camera lens and a camera viewfinder may differ (due to parallax offset), their lines of sight are nevertheless parallel—and remain so at all points. And here's how I put that fact to work in centering titles.

PREPARE BACKGROUND CARD

The first step is to select a background card or board considerably larger in area than the title cards you intend using. On this background (see Fig. 1), determine the center point with crossed lines, mark this point with a strong black dot, and then draw concentric circles around it at fixed intervals. The interval spacing between these circles will depend on the overall size of your background.

With your background card prepared, place it flat on the floor for an easy working position. Now mount your camera on a tripod (or other firm and fixed support), point it directly down on the background card and, using the camera viewfinder, accurately center the strong black dot on the card in the viewfinder. This can be done best by moving the card about on the floor, since once the camera has been critically leveled, it should not be moved again. And, once the background card has been centered, it too should not be moved during the title making.

PREPARE GUIDE CARD

We need now to prepare what I call a "guide card." And, in passing, since preparation of this guide card is made in reference to your camera, perhaps it would be better to create the card before the camera is mounted in its fixed position.

In any case, the guide card (see Fig. 2) is simply a sheet of thin cardboard cut so that one corner of it (point No. 1) rests on the center of the viewfinder, while its opposite corner (point No. 2) rests on the center of the lens. In our diagram, as with my camera, I have used in illustration the dual-offset (both horizontal and vertical) placing of these optical units.

MARK LENS CENTER

Step No. 3 (see Fig. 3) is to align corner No. 1 of the guide card with the heavy black dot in the center of the background card. Taking care now to square up the sides of the guide card with corresponding sides of the background card, corner No. 2 of the guide card will indicate exactly the center viewpoint of the lens. This point should now be marked accurately on the background card and the guide card removed.

You are now ready to prepare the title card itself. In this operation, follow your usual procedures for work of [Continued on page 384]

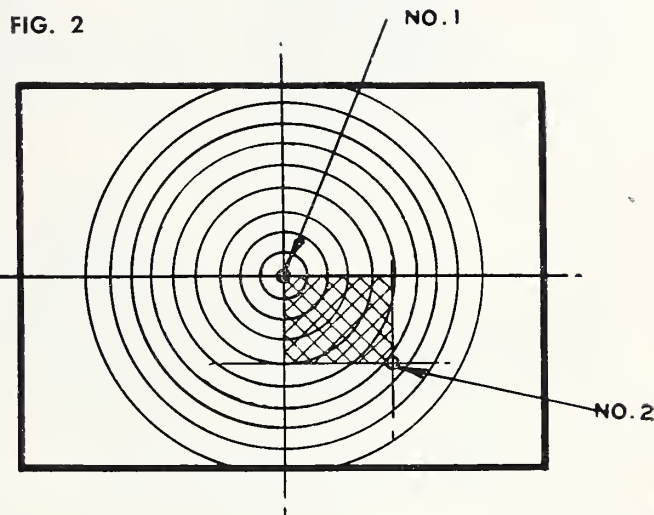


FIG. 2

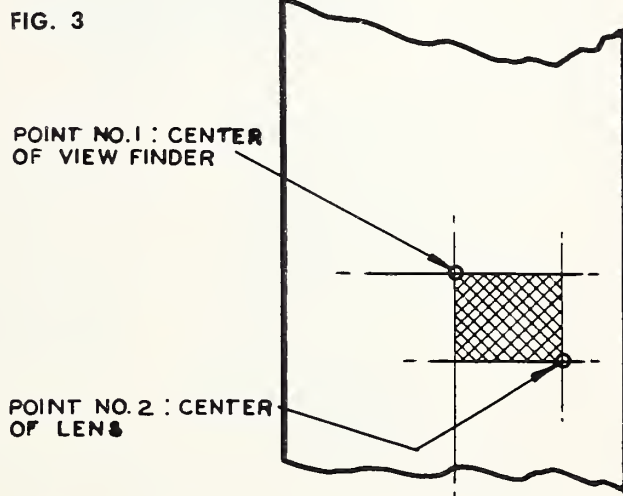


FIG. 3

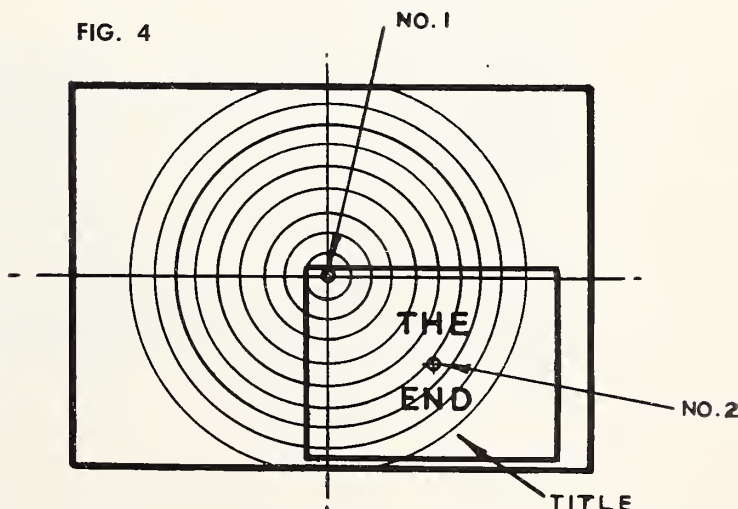
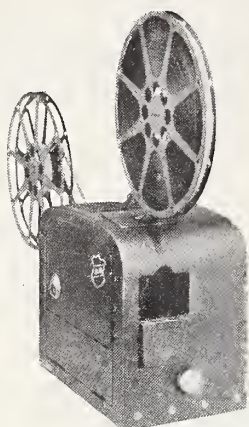
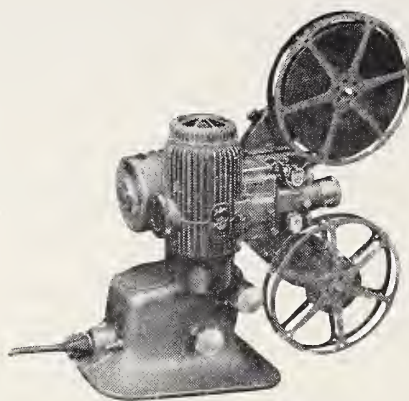


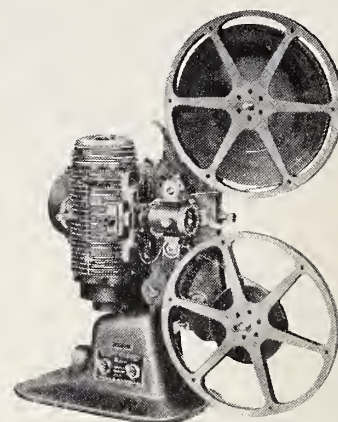
FIG. 4



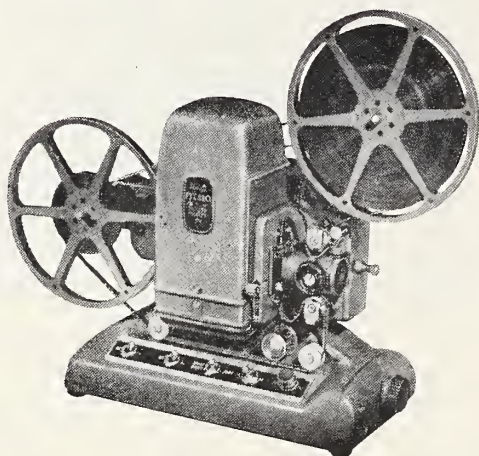
A 16mm Single-Case Filmosound



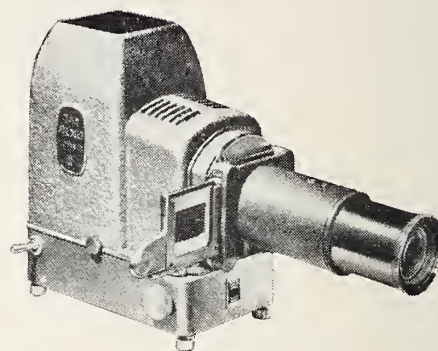
B 16mm Diplomat Projector



C 8mm Regent Projector



D 8mm Picture Master Projector



E Duo-Master Slide Projector

Give your summer movies that final perfect touch!

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films that you took last summer! Start building that complete editor you've always wanted . . . now.

A 16mm Single-Case Filmosound. Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Light-weight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only \$429.50. Larger, separate speakers are available.

B 16mm Diplomat Projector. All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. \$273.30 with case.

C 8mm Regent Projector. Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only \$149.50.

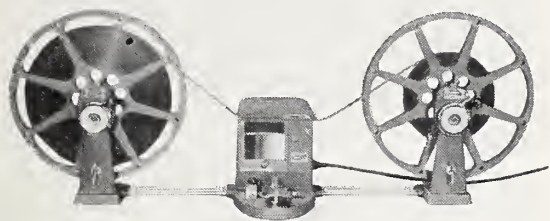
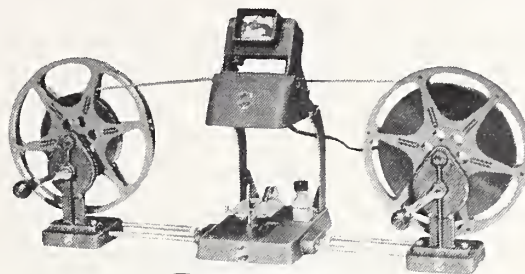
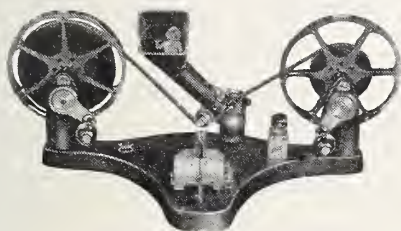
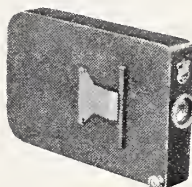
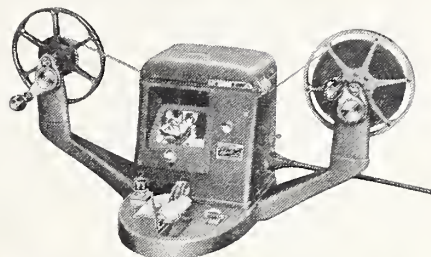
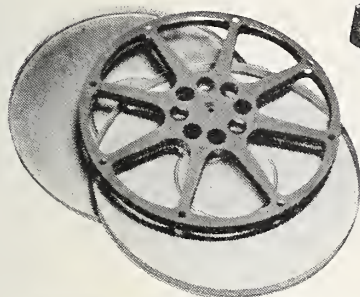
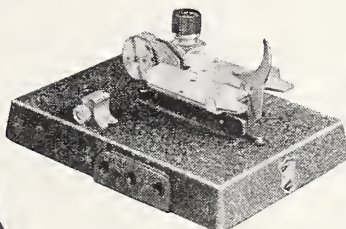
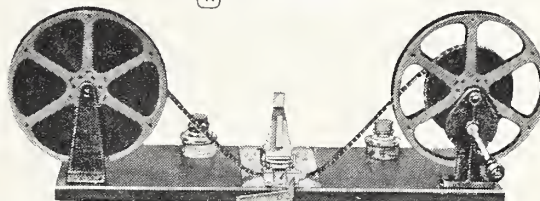
D 8mm Picture Master Projector. A true master in the 8mm field. Superior optical system for brilliant projection. Floating film construction protects film against wear. \$262.00 with case.

E Duo-Master Slide Projector. Brightest

illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. \$96.50 with case.

F 16mm Filmotion Editor. Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. \$151.00.

G 16mm Film Editor. Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged single-frame image for exact choice of cutting point. 400-foot capacity, \$72.00. 2000-foot capacity, \$80.00.

**F** 16mm Filmotion Editor**G** 16mm Film Editor**H** 8mm Film Editor**J** Direct Focuser**K** 8mm Filmotion Editor**L** 8mm and 16mm B&H Reels and Cans**M** 8mm and 16mm 136 Film Splicer**N** 16mm 72-M Rewind and Splicer

H 8mm Film Editor. Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. \$51.50.

J Direct Focuser. Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax. Only \$30.35.

K 8mm Filmotion Editor. Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film only. \$118.00.

L 8mm and 16mm B&H Reels have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, \$5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity.

"Tips on Editing and Titling Your Home Movies" is the newest in the series of B&H "tips" booklets. You'll find in this pocket-sized booklet many suggestions on how to make your best films better. And to help you with that personal "Super-Colossal" production, there is a wealth of information on titling and editing. Ask your Bell & Howell dealer for your copy today!



Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, \$3.95.

M 8mm and 16mm 136 Film Splicer. Makes strong, permanent welds that pass un-

noticed through projector. Heavily built with cast metal base. \$21.50.

N 16mm 72-M Rewind and Splicer. Takes 16mm reels up to 400-foot. Standard geared rewind and one plain reel spindle. \$15.50.

You buy for life
when you buy

Bell & Howell

Chicago 45

WILL THEY FIT MY CAMERA?

For more than forty amateur movie cameras, here is a survey of Kodak Cine Accessory Lenses, answering your questions about adapters needed, focusing, interference, and how to adjust the viewfinder field

EVER wonder whether this, that or the other make of accessory lens would fit *your* camera? Naturally, the maker of your movie camera has thought about extra lenses too. And almost universally he will offer you at least a wide angle objective and a telephoto—if not an entire line of lenses.

But perhaps the exact unit you want is not in stock. Perhaps you'd like a slightly different combination of maximum speed and focal length. Or, more simply, perhaps your photo dealer has a good bargain in another make of the exact type of extra lens you have long been looking for. You'll ask yourself then—as well as your dealer—*Will it fit my camera?*

The answer to that general query can be arrived at only through specific answers to specific queries. For Kodak Cine Accessory Lenses, in use on some forty different cameras, those questions and their answers are presented herewith.

TYPE OF ADAPTER NEEDED

The first thing you'll need to know—whether your camera is an Eight or Sixteen, a Cine-Kodak or another make—is whether a given lens is suitable for use with your camera and (if so) what type of Kodak Cine Lens Adapter is required to mount it.

In the tables, *unsuitability* of any given lens with a given camera is indicated by blanks in the column of reference. Suitability (*modified in some cases by entries in the "Comments" column*) and the adapter required are indicated under the lens designations by letters. "C," for example, indicates that the Kodak Type C Adapter is required.

Other symbols in the Adapter columns are used as follows: "No" means that no adapter is required to fit this lens to the camera; "(n)" means "New Style"—a new type of adapter identical with the older adapter bearing this designation except for an increase in the size of the opening. The new adapters, which have now largely



FROM WIDE ANGLE TO TELEPHOTO, which of these lenses can you use on your camera? The article and tables give the answer.

or wholly replaced the old in dealers' supplies, are designed to accept *both* Kodak Ektar and Ektanon lenses. The older type, if you have one, accepts all Kodak Ektanon lenses and five of the Ektars, but will not accept the 25mm. *f*/1.4 or 25mm. *f*/1.9 Cine Ektar lenses.

WILL LENS BE IN FOCUS?

Proper focusing is dependent on each camera manufacturer's adherence to standard dimensions and tolerances. Kodak Cine Lenses and Adapters are designed for standard "lens-seat to film" distances, but if the camera they are to be used with is not within the tolerances established by the standard, the lens will be out of focus.

The "Comments" column points out this condition in models where it is known (by the adapter manufacturer) that these standards were not observed. In the case of a camera not listed, it is reasonable for you to ask the privilege of making photographic tests before final purchase.

ADAPTING THE VIEWFINDER

A second consideration detailed in the "Comments" column is the matter of viewfinders. Since, for the most part, the purpose of an accessory lens is to enlarge (with the wide angle) or decrease (with the telephoto) the field of view of the standard lens, the finder system must be adjustable to these changes.

All Cine-Kodak cameras for which interchangeable lenses are recommended have such flexibility. If a camera

Available Finder	Focal Length of Accessory Lens					
	25mm.	38 or 40mm.	50mm.	63mm.	102mm.	152mm.
13mm.	0.5	0.3	0.25	0.2		
25mm.	1.0	0.62	0.5	0.4	0.25	
38mm.		1.0	0.8	0.6		
50mm.			1.0	0.8	0.5	0.3
75mm.					0.75	0.5
102mm.					1.0	0.66
152mm.						1.0

Adapters Required to Fit Kodak Cine Lenses to CINE-KODAK CAMERAS

Current and recent CINE-KODAK CAMERAS	KODAK CINE ACCESSORY LENS												
	9mm. <i>f</i> /2.7 Wide-Angle	EKTAR 15mm. <i>f</i> /2.5 Wide-Angle	EKTAR 25mm. 1-in. <i>f</i> /1.4	EKTAR 25mm. 1-in. <i>f</i> /1.9	38mm. 1½-in. <i>f</i> /2.5	EKTAR 40mm. 1½-in. <i>f</i> /1.6	50mm. 2-in. <i>f</i> /1.6	EKTAR 63mm. 2½-in. <i>f</i> /2.0	63mm. 2½-in. <i>f</i> /2.7	EKTAR 102mm. 4-in. <i>f</i> /2.7	102mm. 4-in. <i>f</i> /2.7	EKTAR 152mm. 6-in. <i>f</i> /4.0	152mm. 6-in. <i>f</i> /4.5
Cine-Kodak Mogozone 8	No		M (n)	M *(n)	M	M	M	M	M				
Cine-Kodak E, <i>f</i> /1.9		A or C	A (n) or C (n)	A (n) or C (n)			A or C	A or C	A or C	A or C	A or C		
Cine-Kodak K, <i>f</i> /1.9		H	R**	R		R	R or J	R or J	R or J	J	J	J	J
Cine-Kodak Mogozone 16		M	M (n)	M *(n)		M	M	M	M	M	M	M	M
Cine-Kodak Special		G	P (n)	P (n)		P	P or F	P or F	P or F	F	F	F	F
Cine-Kodak Special II		No	No	No		No	No	No	No	No	No	No	No

*This lens also supplied in bayonet-type mount (no adapter required) for Cine-Kodak Mogozone 8 and 16 Cameras—and is now the standard lens supplied with the "Mogozone 16."
 **Owners of "Model K" Cameras who plan to use the 25mm. *f*/1.4 lens should send camera and lens for fitting to the Repair Department, Eastman Kodak Company, Rochester 4, New York.

of other manufacture has not the provision needed, one or another of its existing finders should be modified. The smallest table on these pages suggests a method of accomplishing this.

The figures in the "Focal Length of Accessory Lens" columns are factors by which the height and width of available finders should be multiplied to obtain the sizes of finder masks for lenses of longer focal length.

For example, to mask a finder that shows the field of

a 25mm. lens so that it will show the field of a 50mm. lens, the table indicates that both dimensions should be multiplied by 0.5. If the original dimensions are 1 inch by $\frac{3}{4}$ of an inch, the finder should be masked to $\frac{1}{2}$ inch by $\frac{3}{8}$ of an inch. Similarly, the same finder should be masked to .62 of an inch by .46 of an inch to show the field of a 38mm. or 40mm. lens.

Finally, on turret type cameras, there is the problem of whether the new lens under [Continued on page 388]

Adapters Required to Fit Kodak Cine Lenses to "EIGHTS"

"EIGHTS" of other manufacture	KODAK CINE ACCESSORY LENS							COMMENTS
	EKTAR 25mm. 1-in. f/1.4	EKTAR 25mm. 1-in. f/1.9	38mm. 1½-in. f/2.5	EKTAR 40mm. 1½-in. f/1.6	50mm. 2-in. f/1.6	EKTAR 63mm. 2½-in. f/2.0	63mm. 2½-in. f/2.7	
Bell & Howell, all models								Kodak Lens Adapters will not fit.
Revere 88	D	D	D	D	D	D	D	Finder for 13mm. and 38mm. lenses only. User must modify for other lenses. See table on finders.
Revere 99 (Turret)	D	D	D	D	D	D	D	Accepts only one Kodak Adapter and lens at a time. Any Kodak lens, 25mm. or longer, cuts into field of Revere 13mm. lens. Finder for 13mm. and 38mm. lenses only. Accessory 25mm. finder available. See table on finders.
Revere 70 (Magazine)								Type D thread, but opening in front plate too small in diameter. Type D Adapter will not seat.
Revere 60 (Magazine turret)								Type D thread, but adapter will not seat, as turret pivot stud interferes.
Keystone, Stewart-Warner, and Briskin	D	D	D	D	D	D	D	Finder for 13mm. and 38mm. lenses only. User must modify finder for other lenses. See table on finders.
Cinemaster and Univex								Kodak Lens Adapters will not fit.
Bolex L-8								Type D thread—but, with Kodak Adapter, lenses are out of focus.
Bolex H-8	D	D	D	D	D	D	D	Finder for 13mm., 25mm., and 38mm. only. Bolex may be able to supply masks for other lenses. Longer lenses and adapter may cut into 13mm. field. Camera has ground-glass focusing which will aid user. See table on finders.
Franklin								Suggest trial of Type D Adapter.
Keystone (Magazine)								See table on finders.
Cine Perflex (Turret)	D	D	D	D	D	D	D	Accepts only one Kodak Cine Adapter and Lens at a time. Any longer Kodak Lens cuts into field of 13mm. lens. Has finder for 13mm., 25mm., and 38mm. lenses. See table on finders.

Adapters Required to Fit Kodak Cine Lenses to "SIXTEENS"

"SIXTEENS" of other Manufacture	KODAK CINE ACCESSORY LENS											COMMENTS
	EKTAR 15mm. f/2.5 Wide-Angle	EKTAR 25mm. 1-in. f/1.4	EKTAR 25mm. 1-in. f/1.9	EKTAR 40mm. 1½-in. f/1.6	50mm. 2-in. f/1.6	EKTAR 63mm. 2½-in. f/2.0	63mm. 2½-in. f/2.7	EKTAR 102mm. 4-in. f/2.7	102mm. 4-in. f/2.7	EKTAR 152mm. 6-in. f/4.0	152mm. 6-in. f/4.5	
B & H Filmo Automaster	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Accessory lens adjacent to finder for lens in operating position cuts into finder field. Requires appropriate B & H finder to be procured as parts item—probably none available for 40mm. and 63mm. See table on finders.
B & H Filmo 70, 70A, 70B, 70C. Serial Nos. through 46121	A	A (n)	A (n)	A	A	A	A	A	A	A	A	Accessory lens may cut into finder field. User must modify finder. See table on finders.
Serial Nos. 46122 through 54089												Suggest trial of Type A Adapter. Other comments as above.
Serial No. 54090 and up	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Same comments as for serial numbers through 46121.
8 & H Filmo 70D and 70F	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Only one Kodak Cine Lens can be used at a time on turret. Some cut into finder field and longer lenses into 8 & H 1-inch field. 8 & H finder is 1", 2", 3", 4", and 6". See table on finders.
8 & H Filmo 70E and 70G	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Accessory lens may cut into finder field slightly. User must modify finder. See table on finders.
Filmo Autoload, Autoload Speedster, and Models 141A and 141B	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Appropriate B & H finder must be obtained as a parts item. Probably none available for 40mm. or 63mm. See table on finders.
Victor Model 3 through Serial No. 36884	A	A (n)	A (n)	A	A	A	A	A	A	A	A	Finder for 1", 2", 3", and 4" lenses only (Verify on camera in question). See table on finders.
Serial No. 36885 and up	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Finder for 1", 2", 3", and 4" lenses only. See table on finders.
Victor Model 4 through No. 20025 Model 5 through No. 52150	A	A (n)	A (n)	A	A	A	A	A	A	A	A	Only one Kodak Cine Lens can be used at a time. Any longer lens will cut into field of 1-in. lens. Finder for 1", 2", 3", and 4" lenses only. Focusing finder can be used. See table on finders.
Model 4 No. 20026 and up Model 5 No. 52151 and up	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Must modify finder. See table on finders.
Keystone A-7	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Only one Kodak Cine Lens can be used at a time. Other openings must be left vacant.
DeVry Deluxe	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Must modify finder. See table on finders.
Cinklox	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Takes 2 Kodak Adapters in normally vertical openings. Standard finder is for 15mm., 25mm., and 75mm. Accessory masks and finders available. Ground Glass focus finder can be used. Check optical interference.
Bolex H-16	C	C (n)	C (n)	C	C	C	C	C	C	C	C	Type D Adapter fits but lens is out of focus.
B & H Filmo 75 and 121												

In all the Tables:

NO—Means no adapter is required to fit this lens to the camera. **(n)**—Means "New Style" . . . a new type of adapter identical with the older adapter bearing this designation except for an increase in the size of the opening. The new adapters, which can be identified by the words "New Style" stamped on their cartons, are designed to accept both Kodak Ektar and Ektanon Lenses. The older type, suitable for Kodak Ektanon Lenses and five of the Kodak Ektar Lenses, will not accept the 25mm. f/1.4 or 25mm. f/1.9 Kodak Cine Ektar Lenses. **THE OTHER LETTERS** are designations for Kodak Cine Lens Adapters.

How one movie club made laughing stock of the major filming faults in

THE JUDGE HOLDS COURT

SIDNEY MORITZ, ACL

IS your club looking for something new in the way of program plans? Would you like to silence that whispering clique of I've-Seen-It-Alls in the dim, rear rows? Do you ache for a club activity that's both interesting and instructive?

We believe that *The Judge Holds Court*, a series of satirical skits presented last season by the Metropolitan Motion Picture Club, ACL, in New York City, meets all of these requirements.

The procedure is simple enough. For each meeting, a different club member is named as the culprit who is guilty of violating certain fundamentals of good filming. He is required to appear in court to answer specific charges. Evidence supporting these charges is found during the trial in the screening of a four-minute film—previously produced by the culprit for this very purpose. After the screening, the presiding justice studies all the aspects of the case, renders the verdict and passes sentence. Here is a fertile field for creating comedy situations in which the amateur is enjoyably burlesqued. Here also the most glaring examples of poor filming techniques can be exposed for the study of all who aspire to improve their movie making skills.

The stage settings are not elaborate. A table and two chairs on an elevated platform will suffice for the judge's bench and the witness stand. The screen should be in the usual position, and the projector threaded with the telltale film in readiness for showing.

The cast consists of the judge, the defendant, an officer of the court and the sheriff or policeman who has haled the offender into court. For our initial presentation, the Honorable Justice Joseph Samel, ACL, seen in the accompanying photograph, served with devastating distinction. Rotund in appearance, judicial in bearing, his accouterments merit study by club members planning to conduct such a mock trial. A careful examination will

reveal that the justice's wig is nothing more than a kitchen mop! The arresting officer need be identified only by a large metal badge, although a Gay Nineties mustachio is a popular added touch. Also, a very tall defendant and a noticeably short policeman can help to set the mood for the few minutes of comedy.

The trial should be programmed directly after the intermission, to give the property men time to set the stage while the house lights are on. When all is in readiness, the officer of the court will announce, "His Honor, the Judge, everybody rise!" As all stand, the judge enters pompously, walks to his chair in dignified mien and then beckons all to be seated. The court clerk then proclaims: "The court is now in session. All ye that seek justice, speak and ye shall be heard."

The case on the evening's calendar is now called. The defendant steps forward, takes the oath with his hand on a copy of the ACL's *Guide To Making Better Movies*, and solemnly swears to tell the truth, the whole truth and nothing but the truth. The reading of the indictment follows. The judge now may ask certain pertinent and oft-times embarrassing questions as the trial gets under way. Just what will transpire depends upon how the author of the skit has focused attention on the faulty techniques of the movie making defendant before the bar.

The crucial and most entertaining phase of the trial is, of course, the screening of the evidence. In a hushed and darkened courtroom, the telltale sequences march across the screen with incontrovertible proof of movie making malfeasance. After four agonizing and uproarious minutes, the house lights finally go on. In solemn manner the justice then speaks his mind, freely and mercilessly.

The punishment may be severe or it may be tempered with wit and wisdom. Justice Samel, for example, has sentenced some culprits to purchase a tripod or an exposure meter, others to buy only a tape measure! An occasional penalty has involved reading *A Guide To Making Better Movies* from cover to cover, or subscribing to *MOVIE MAKERS* for a full year.

The effectiveness of these sketches—both as instruction and entertainment—will depend upon a shrewd selection of the filming faults to be pictured in the four minute evidential films.

Many of these will be well known to any experienced movie club member. But perhaps a run-down of those we covered may stimulate your own thinking. Under major headings, these included the following:

CAMERA TREATMENT. Loading and unloading the film in the light; careless handling of the takeup spool, etc.; failure to keep the lenses clear of dust and dirt; failure to remove the lens caps when using them; use of Type A film in daylight and vice versa without the necessary filters.

CAMERA HANDLING. Failure to follow action in the finder; shooting sequences without a tripod; excessive or violent panning; starting and stopping the camera intermittently on the same scene; decapitating heads of subjects; having a telephone pole in background so that it appears to protrude from [Continued on page 389]

J. C. Vogel, ACL



SIMPLE SETUP for *The Judge Holds Court*, dramatized satire on filming faults, is seen above. Special four-minute pictures clinch case.

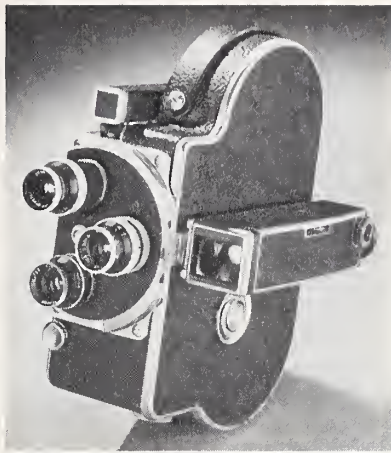
News of the Industry

Up to the minute reports on new products and services in the movie field

Victor prices Price changes have been announced for all Victor projectors, according to L. V. Burrows, vicepresident and general sales manager of the Victor Animatograph Corporation, Davenport, Iowa. Under the new price scale, the Envoy 16mm. sound projector, with 6 inch speaker, retails for \$327.00; with 9 inch speaker, \$344.00, and with 12 inch speaker, \$366.00. The Lite-Weight 16mm. sound projector, with 6 inch speaker, sells for \$416.00; with 9 inch speaker, \$433.00, and with 12 inch speaker, \$455.00. The Triumph 60 projector, a 16mm. sound item with a 12 inch speaker, is now \$539.00. And the Arc projector may be had for \$1415.00.

Eight-lens finder A major contribution of the month is the new Bolex Octameter, a viewfinder that shows the field of view for any of eight lenses, ranging in focal length from 16mm. to 150mm. Designed for the Bolex DeLuxe H-16 and H-8 cameras, the Octameter's eight fields of view click into position by a simple turn of a knurled knob. All fields (with the exception of the 63mm.) are not only engraved on an external indicator but are also clearly visible through the finder below the field of view, enabling setting and area to be checked simultaneously.

The eight lenses for which the Octameter offers fields are 16mm., 26mm., 35mm., 50mm., 63mm., 75mm., 100mm. and 150mm. The finder has parallax correction for all distances from 2 feet to infinity. It may be easily attached to,



THE BOLEX DeLuxe model of H-8 and H-16 cameras carries the Octameter viewfinder. The same basic camera, with different focusing and viewing equipment, is available in Standard and Leader models.

or removed from, the Bolex H-16 or H-8.

With the introduction of the Bolex Octameter, three basic models of both Bolex H-model cameras become available. The DeLuxe features the Octameter and eye-level focus, at \$318.00. The Standard features eye-level focus, with the Trifocal finder substituted for the Octameter, at \$282.50. The Leader features the Trifocal viewfinder and direct focusing with an achromatic eyepiece, at \$244.75.

Manufactured in Switzerland, Bolex cameras are distributed by Paillard Products, Inc., 265 Madison Avenue, New York 16, N. Y.

Technical book *Filters and Lens Attachments*, a recent addition to the Kodak line of technical books, covers the filter from its simplest to its most complex form. More than 200 different filters, designed for both general and specialized work, are discussed. Priced at 50 cents, the book is illustrated and indexed.

DeJur Citation Genuine black Morocco leather and a brilliant band of satin-finished chromium provide the esthetic appeal of the latest model of DeJur's Citation 8mm. movie camera. In all other respects, the model is the same as the preceding Citation cameras, featuring the same mechanism and speeds. The new model sells for \$84.50, equipped with an f/2.5 Wollensak-DeJur lens. A black saddle-leather sheath case is available for the camera at \$8.50. The Citation is manufactured by DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y.

Bell recorder Small in size and light in weight, the new Model RT-65 Re-Cord-O-Fone tape recorder operates through radio, phonograph or microphone for immediate playback. The unit will use either 5 or

7 inch reels of plastic or paper tape—the smaller reel lasting for 30 minutes, the longer for an hour.

Model RT-65 is 8½ inches high, 15 inches wide and 16 inches deep. It weighs 33 pounds. The unit automatically erases as it records, eliminating any possibility of double recordings; and an interlock switch prevents accidental erasing when the tape is being rewound. List price is \$169.50, slightly higher west of the Rockies.

Full details on the RT-65 tape recorder may be had from H. H. Seay, Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Balowstar lens The wide angle Balowstar — a 15mm. f/1.3 lens—offers the 16mm. film high resolving power with brilliance, detail and contrast over the entire picture frame. The 12 element coated objective was designed by Dr. Frank G. Back, FRPS, creator of the Zoomar lens.

The 15mm. wide angle Balowstar may be used on any standard camera turret without interference with the fields of other lenses on the turret. It is manufactured by the Zoomar Corporation, 381 Fourth Avenue, New York 16, N. Y.

Lacquer process A lacquer coating process designed for the preservation of film and for the extension of potential projection life has been made available by Escar Motion Picture Service, Inc., 7315 Carnegie Avenue, Cleveland, Ohio. The



FILM making under adverse lighting conditions is simplified with the 15mm. f/1.3 wide angle Balowstar, manufactured by the Zoomar Corp.



DeJur's latest variation on the Citation 8mm. camera uses Morocco leather, polished chrome.



BELL'S RT-65 adds yet another tape recorder to the field. This one is compact and light in weight.

process is said to reduce film abrasion, scratches and oil mottle noticeably. When the lacquer coat itself is subjected to a scratch, it may be removed without damage to the emulsion surface. The film is then relacquered.

Lacquer coating is also said to seal in the normal moisture content of the film, keeping it pliable and minimizing breakage hazards. The sealing action of the coating also tends to seal in the dyes in natural color film.

Visifocus lenses Depth of field is shown in clear orange dots for every aperture and every distance by new Kern Paillard Visifocus lenses for both 8mm. and 16mm. cameras. The 16mm. line includes Yvar, Switar and Pizar lenses ranging in standard focal lengths from a 16mm. $f/2.8$ to a 150mm. $f/4$ item. The 8mm. line runs from a 12.5mm. $f/1.5$ to the 36mm. $f/2.8$.

Though Kern-Paillard lenses are designed primarily for Bolex H-16 and H-8 cameras, most of them may be used on many other cameras. They are distributed by Paillard Products, Inc., 265 Madison Avenue, New York 16, N. Y.

DeJur titling stand A vertical combination title and copy stand, consisting of base-board, vertical post and adjustable bracket, is being marketed by DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y. For the illumination of titles, a twin light unit is available. This unit clamps under the tripod screw knob on the bracket, which may be locked at any height by a quarter turn of the large hand knob.

The DeJur titling stand, with lights, is priced at \$46.85. Without lights, it sells for \$30.10.

SMPTE text *Principles of Color Sensitometry*, a basic text dealing with color research instruments and quality control of color processes, is a 72 page, cooperative committee production, published by the Society of Motion Picture and Television Engineers. The volume features sections by eleven experts from leading manufacturers, which have been edited by C. F. J. Overhage. It is available for \$1.00 from the Society of Motion Picture and Television Engineers, 342 Madison Avenue, New York 17, N. Y.

Color book The *Kodak Color Handbook*, an entirely new Eastman Kodak Company publication, combines in a metal-ring binder four new Kodak color data book sections. Together, the sections provide a handy reference work for advanced amateur and professional still photographers.

The four sections of the handbook are *Color as Seen and Photographed*, *Color*



CHIEF innovation of the new Kern-Paillard lenses for Bolex and other cameras is the visifocus automatic depth of field scale.

Photography Outdoors, *Color Photography in the Studio* and *Kodak Color Films*. At present, the sections are available only in the *Kodak Color Handbook*. They total 248 pages and contain over 100 full color illustrations. Other sections are planned for future publication, and a special newsletter will keep registered handbook owners informed of important developments and publications in the field of color.

The *Kodak Color Handbook* is priced at \$4.00.

New turntable Rek-O-Kut Company, Inc., announces a continuously variable speed turntable that plays without "wow" at any speed from 25 to 100 rpm on 60 cycle AC or from 20 to 85 rpm on 50 cycle current. Speeds are regulated by a simple lever movement from left to right or vice versa. Fixed markings are supplied for the lever at 25, 33, 45, 78 and 100 rpm, the standard record speeds, while reference markings indicate possible intermediate positions. Full information on the unit may be had from Rek-O-Kut Company, Inc., 38-01 Queens Boulevard, Long Island City, N. Y.

Ethol 90 A new 90 second finegrain film developer, Ethol 90, will prove useful to black and white enthusiasts who like to do their film processing at home. Ethol 90 is said to possess high speed and long life. It retails for \$1.50 a gallon, \$6.00 for five gallons, and is distributed by Associated Agency Corporation, 53 North Sierra Street, Reno, Nevada.

Historic films Outstanding films from the early days of motion pictures are being added to the study collection at George Eastman House, the international photographic center in Rochester, N. Y. The collection eventually will provide an organ-

ized mass of footage that will enable students to study the film in all its aspects.

Recent acquisitions have included films from France and Denmark, as well as 40 reels of World War II propaganda and information films, donated by Thomas J. Brandon, New York film distributor.

Enteco filter An ultraviolet cutter, useful for marine, mountain and aerial still color photography, Enteco's new "Skylight" optical glass filter is said to give a warmer effect to snow scenes when strong sunlight is not present. The filter is available in various sizes, information concerning which may be had by writing Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y.

SMPTE convention The 68th semi-annual convention of the Society of Motion Picture and Television Engineers will be held at the Lake Placid Club, Lake Placid, N. Y., October 16 to 20. More than 50 technical papers and reports will be presented to the convention. They will be broken down into 10 technical sessions.

Raptar $f/2.5$ The first of a series of high speed telephoto lenses for 16mm. cameras has been released by Wollensak Optical Company. A 3 inch $f/2.5$ lens, the Cine Raptar telephoto is said to be as fast a lens as is made in its class. It is a 4 element, coated lens of modified triplet construction with split front crown. Other features are positive click stops, depth of field scale engraved on the barrel and accommodation for Wollensak optical glass filters. The lens retails for \$78.00 plus tax.



WOLLENSAK'S Cine Raptar telephoto introduces a new line of high speed 16mm. telephotos. Front and rear lens caps are furnished.



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

F. M. Johnson, *San Jose, Calif.*
Orlando Matas, *Havana, Cuba*
Raoul Renaud, S.O., *Montreal, Canada*
Mary L. Wolter, *Seattle, Wash.*
P. Zottarelli, *San Antonio, Texas*
Henry J. Auger, *Toledo, Ohio*
Harry Goldstick, *Chicago, Ill.*
Dr. David S. Grab, *Philadelphia, Pa.*
Rayford C. Kell, *St. Louis, Mo.*
SFC Geo. F. King, *Army Chemical Center, Md.*

Max A. Mathewson, *South Salt Lake City, Utah*

Joseph Shupp, *New York City*

John V. Brooks, *Colfax, Ill.*

Mildred V. Heimberger, *LaGrange Park, Ill.*

W. A. Todd, *Donna, Texas*

John W. Burger, *Darby, Pa.*

Paul M. Kersten, M.D., *Topeka, Kans.*

Al. Marcus, *Jamaica, N. Y.*

Mr. Marion E. Shank, *Medina, Ohio*

Bertram M. Goldsmith, *Annandale, N. J.*

Hal Lorimer, *Peterboro, Canada*

Max Lussi, *Basel, Switzerland*

Carlos Arnulphy, *Hong Kong*
Bay Empire 8mm. Movie Club, *Oakland, Calif.*

H. C. Bevelhimer, *Wichita, Kans.*

Lucien Buck, *Jenkintown, Pa.*

Clayton Coffman, *Detroit, Mich.*

Robert Guntzville, *Detroit, Mich.*

Andy Miedema, *Detroit, Mich.*

George Richards, *Detroit, Mich.*

Carl Schultz, *Royal Oak, Mich.*

George E. Engelmann, *Washington, D. C.*

J. Baxter Gardner, *Ardsley-on-Hudson, N. Y.*

Richard Liebman, *Oakland, Calif.*

Arthur L. Marble, *Los Angeles, Calif.*

James W. McKinster, *New Haven, Conn.*

Marshall E. Taylor, *San Pedro, Calif.*

L. Shelton Frey, *Indianapolis, Ind.*

Mrs. John Booth, *Albion, N. Y.*

Arthur G. Clarke, *Los Angeles, Calif.*

Myron Jacoby, *Omaha, Neb.*

Eustace C. Soares, *Tenafly, N. J.*

J. W. Wilson, *Baker, Ore.*

H. B. Anderson, *Yakima, Wash.*

Paul K. Bridenbaugh, *Chicago, Ill.*

Charles C. Brosie, *Sharon, Pa.*

Ray P. Nagar, *Berkley, Mich.*

Eugene Weit, *Dearborn, Mich.*

John T. Geraghty, *New York City*

Edward Meschi, *New York City*

Shreenarian Somani, *Bombay, India*

Verlin W. Bryan, *Portland, Ind.*

Sylvester Butler, *Hartford, Conn.*

N. Borgerth Ferreira, *Rio de Janeiro, Brazil*

Massena Camera Club, *Massena, N. Y.*

Philip Haas, Jr., *Brooklyn, N. Y.*

Kurt Levinstein, *Rio de Janeiro, Brazil*

Edwin Matlin, M.D., *Mt. Holly Springs, Pa.*

Rex Nottingham, *Ann Arbor, Mich.*

Sam Crispino, *Hartford, Conn.*

Gilbert Kenna, *New Haven, Conn.*

William B. Rexach, *Condado, Puerto Rico*

Edward R. Bishop, Jr., *c/o PM, San Francisco, Calif.*

Philip Dorf, *New York City*

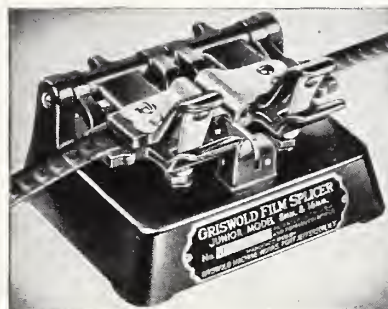
Maurice Firth, *Birmingham, Mich.*

John Jay Hart, *Oswego, N. Y.*

THE BEST IN SPLICERS FOR 8 & 16mm FILMS—Only \$15

THE **GRISWOLD** JUNIOR MODEL

Here's a real buy for everyone who makes or shows 8 and 16mm films for business, educational or entertainment purposes. Not only is the GRISWOLD Junior a sturdy, all-metal precision-built instrument, but it also has exclusive features that make splicing easy and automatically assure accurate alignment of film and uniform spacing of perforations on every splice. It's good for years of splicing without attention. If your photo dealer can't supply you, order direct from our National Distributor—



THE GRISWOLD JUNIOR MODEL for 8 and 16 mm films—only \$15 There's a GRISWOLD model for every size and type of film.

NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

Professionals prefer **Neumade** MOTOR-DRIVEN REWINDERS



Model PD-1 saves time, labor. Equipped with ball-bearing, power-driven motor, throw-out clutch for reversing and gear-end hand rewriter. Foot controlled. Mounted on acid-resisting, white enameled panel—40" x 13". A sturdy, complete unit.

Neumade FILING RACKS

For efficient handling and filing of films, Neumade offers the RK 125 combination rack. All steel construction, handsomely finished olive-gray enamel.

Neumade EFFICIENCY LINES

REELS
CABINETS
CANS

RACKS
TABLES
REWINDS

SPLICERS
CLEANERS
SHIPPING CASES

Neumade engineers are ready to help solve your particular problems—no obligation.

Write Today for Free Fully Illustrated Catalog Dept. 101A

ALL PRODUCTS FACTORY GUARANTEED

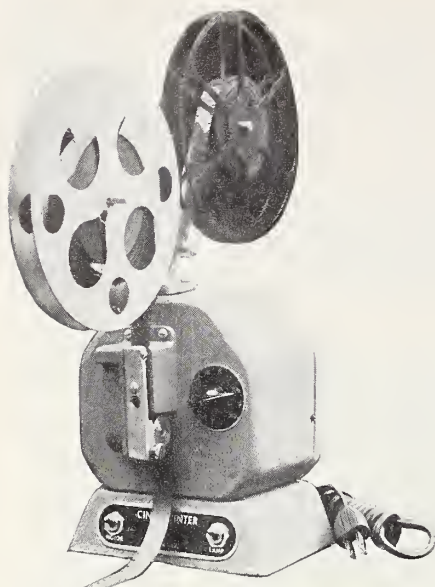
Est.
1916

Neumade

PRODUCTS CORP.

330 W. 42nd St., New York 18, N. Y.





16MM Cine Printer

Make duplicates of your movies

Sound or Silent pictures

400 ft. capacity
Speed: 100 ft. in 6 minutes
Light: Rheostat controlled

Construction: Cast aluminum
Finish: Grey wrinkle enamel
Weight: 8 lbs.

Sound printer \$99.50 tax \$7.50

Silent 69.50 tax \$6.50

UHLER CINE MACHINE CO.

15778 Wyoming Detroit 21, Mich.

Phone: University 1-4663

NEW IMPROVED 1950 MOVIE MAKERS BINDER



NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.

420 Lexington Avenue, New York 17, N. Y.

8MM-16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED

MOVIE DUPLICATES

8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.

NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

Let's try a tripod: I

[Continued from page 367]

park. Equipped interchangeably with pan and tilt heads of the friction, gear driven or gyro controlled type; used almost universally with an attached filter holder and matte box unit; mounted often for added steadiness on a camera triangle or "spider," the professional type of tripod is genuinely for heavy-duty production. Since this equipment is so genuinely in a class apart from that so far discussed, it will be examined in detail in *Let's Try A Tripod: 2*—to follow in an early issue.

FEATURES TO EXAMINE

But big or little, unipod or tripod, all of these units have certain characteristics which should be examined carefully when you make your purchase.

Look at the legs. Are the joints firm and without wobble? Are the legs easy to extend and telescope? If they are of wood, is the material treated so that it will not swell in damp weather and make the telescoping feature useless? The higher priced professional types have legs made of well seasoned wood and are pressure saturated with paraffin to prevent moisture absorption. Amateur models are generally finished with a varnish which serves the same purpose. In spite of such treatment, it is a good plan to pick a make that has ample clearance around the metal bands which allow the wooden parts to telescope.

The ends of the legs can be important too. Some are shod with a sharp metal tip which can be reversed to bring a rubber tip into position. Each has its uses and will prove handy. Obviously, sharp metal tips can be a safety hazard if unprotected. They are of little use on a hard, smooth surface and a decided detriment to mother's polished floors. Better have the rubber tips out most of the time.

Pan and tilt heads should come in for close examination. Some types have separate tension clamps for pan and tilt movements. Others have a single clamp for both. Make sure you understand the kind you want to buy. Some experienced cameramen like to be able to swing rapidly in any direction with a single twist of the clamping action. Others may like to lock one action firmly while moving in the other plane. For example, you might want to pan swiftly with a passing auto but hold your tilting movement level. In that case separate adjustments might be best for you. On the other hand, it can be disconcerting to find your camera panning and tilting at the same time, when you are hoping to get only one, smooth movement. These things depend on the habits and preferences of the individual camera user.

In the final roundup it is you who must examine your needs and the results you hope to obtain; then choose the equipment that most nearly fills the bill. Ask your fellow movie makers about their experiences but make sure you have a mind of your own. It makes little difference what the other fellow likes, if it does not give what you are after.

(Don't miss Part 2 of *Let's Try A Tripod*, coming soon—The Editors.)

Building a super-titrer: 2

[Continued from page 371]

known. Generally, the tripod socket is offset from the lens center horizontally and usually to the right (looking at the camera from the rear, or operating position).

Thus, we find the importance of the second variable—the exact amount of this offset. Referring to our Bolex H-16 as an example, we find the tripod socket positioned 63/64 of an inch to the right of the lens center. Knowing this, we know as well that the camera mounting screw must be positioned an equal distance to the right of the center on the camera platform. When the camera is mounted on this screw, and on a platform of predetermined height, its lens center will now be at exactly the same height as the title board center.

PERMANENT LINEUP

But we must assure as well that the lens is accurately centered on the title card from side to side. And also that this centering shall be a permanent lineup, possible of re-creation each and every time that the camera is installed on the titler. For my method of assuring this—by the use of a pair of dowels—I am indebted to Dick Carmel, ACL, also of Salt Lake City, who has proved out the system on a titler of his own design.

We begin by determining visually the exact centering of the camera. To that end you should draw up a template on which are outlined in India ink the field sizes on page 371. These are for a 1 inch lens on a 16mm. camera or a 1/2 inch lens on the 8mm. camera.

This template is now placed in the position of the 16 by 20 inch title card, the camera is tripod-screw mounted on its carriage, and the carriage is advanced until the camera is 8 inches from the template—or just covering the smallest field size outlined.

We know, of course, that with all but the reflex type of viewfinder, the field seen in the finder will not be that seen by the lens. Therefore we must achieve our permanent centering by working through the lens itself. This can be

done by removing the film gate and running down the camera spring to exhaustion. This will leave the shutter open, thus permitting a direct view through the lens. With the diaphragm at its largest aperture, and with the proper accessory lens in place, a small piece of wax paper is now inserted in the film aperture to serve as a viewing surface. Working visually, the camera may now be centered on the template quickly, easily and surely.

INSTALLING THE DOWELS

Once centered, the camera mounting screw should now be tightened firmly to prevent any turning from side to side. Then, to assure that the camera always will be remounted in exactly this same position, marks should be made for the insertion of dowel pins protruding as guide arms from the surface of the camera platform (see Fig. 1).

Certainly the safest way of positioning these guide pins is to align them snugly with the sides of the camera. If you have a rectangularly based camera, one pin placed forward on the right side and another to the rear at left should be adequate. If your camera is not of this shape, it probably will be well to add other dowels as guides in strategic positions. In either case, I found 3/16 inch bolts, threaded up through the base of the camera platform, to be handy for the job.

LIGHTING ARRANGEMENTS

Installation of the two lighting arms, as indicated in the illustrations and in Fig. 4, is quite the easiest part of the job. The 5 foot section of 1/2 inch E.M.T. is halved and bent in two pieces as shown in Fig. 4. Your electrical supplier will do this bending for you at the time of purchase, if you request it, or you can easily form them yourself with a 1/2 inch conduit bender. The two ball sections and the support plugs are machined, inserted in the proper ends, and 1/4 inch mounting holes are then drilled through the plugged ends. The arms are fastened to the titler frame with 1/4 inch bolts and wing nuts.

The lighting units used are created from standard clamp-on units, from which all but the socket clamps have been removed (see Fig. 2). The jaws of these clamps now are fitted over the ball ends of the arms, to provide complete flexibility of movement of each unit. The lamps, of course, are simply a pair of RFL-2s, the familiar built-in reflector flood bulbs.

IMPROVED WIRING SETUP

However, since first completing my own titling device (and preparing this article on it), I have already improved the open wiring arrangements shown in the photographs. The long, free cords leading to the two sockets have

each been shortened and fed back through the 1/2 inch E.M.T. lamp arms to a two-way plug mounted on the base of the tilter frame. There is an input in this plug also for the scroll motor line, while on its opposite side I plug in the line voltage. Most important of all, a single control switch for both the lights and scroll motor is now mounted at the forward end of the tilter, well within reach of the camera. The line to it has been buried within one of the 3/4 inch E.M.T. carriage tracks, thus eliminating all exposed wires and the accidents they can create.

And so it goes. As more and more uses of this super-titler suggest themselves, I do not doubt that I shall make other changes and added refinements. I am sure that you will yourself as you work on its construction. . . . If so, or if any reader has queries unanswered in these discussions, I shall be most happy to hear from him. Just address me in care of MOVIE MAKERS. I'll reply to you directly and as soon as possible.

Tricks are a treat

[Continued from page 363]

greatest of ease—and no damage.

This effect is simple enough if you turn your camera upside down, then film a shot of the trickster dropping an apple between his teeth into the tub. By splicing in this footage reversed end for end immediately after the take showing the wave of the wand you will get the desired result.

THE BOUNCING BOOT

Still another illusion is yours if you can get a pair of knee length boots to fit your star. By removing one boot after the magic maker has been shown walking around in the pair and strapping the corresponding leg up so it cannot be seen from the front you then can animate the empty boot (filming the sequence frame by frame) to make it appear that the one erratic foreleg jumps out of the frame skips gaily about the floor for a moment and finally connects with its rightful knee.

GERTIE THE GHOST

You can materialize a ghost by draping a white balloon with a light gauzy fabric (i.e., cheesecloth, chiffon). Drop the gauze-covered balloon from a step-ladder above the camera range and shoot the scene at a speed of 64 frames per second in reverse motion as explained earlier. Spliced end for end, your hooded hoax will writhe from the floor in a slow ectoplasmic ascent.

The sorcery of the movie camera is limited only by the number of props at your disposal. By the easy devices of stop-camera, frame by frame exposure, reverse motion and altered camera speeds you can conjure up witch's



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-10

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound, Sales, Rental, Exchanges.

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

Bell and Howell
16mm GSAP Owners..
Precision 'C' Mount
Installed on your camera—\$14.50. Send camera front or if sending camera, include \$1.00 extra. Takes all standard tele and wide angle lenses. Guaranteed.

CENTURY PRECISION SPECIALTIES CO.
5733 Cohuenga Blvd., No. Hollywood, Calif.

**GOT YOUR
ACL MEMBERSHIP DECALS?**

You'll want these attractive emblems identifying all of your filming equipment—ot

5 for \$1.00

GET YOURS TODAY!

END

THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK

Send your film for free criticism or estimate.

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ **MOVIE MAKERS** does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ **BASS SAYS:** I've lots of cameras . . . used and new. That surely will appeal to you. So write today . . . and let me know. The "swap" for which you're glad to go.—*Charles Bass*, President. Bass buys 'em, sells 'em, and trades 'em. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **SYNCHRONOUS** motors installed projectors, cameras, \$150.00. Projector governors 16-24 speeds, \$82.50, 16mm. only. **M. W. PALMER**, 468 Riverside Drive, New York.

■ **ATTENTION AMATEUR CINE CLUBS**—we rent all professional motion picture production equipment. Send for free copy of our rental price list. Auricon single system sound cameras, Cine-Specials, Bell & Howells available, magnetic film recorders, Colortran lighting equipment. **THE CAMERA MART**, Inc., 70 West 45th St., N. Y.

■ **16MM. HOBBYISTS:** Send 10¢ stamps for illustrated list of well known manufacturer's slight seconds of sprockets, rollers, shafts, etc. **POST OFFICE BOX 902**, Mission, Kansas.

■ **FOR SALE:** Cine Special camera with reflex finder, Hart turret, Maier Hancock viewfinder, filter holder with filters, carrying case, no lenses. Like new condition. Write **UNITED PROJECTOR**, 228 Franklin St., Buffalo, N. Y.

■ **ALPHABETS**—Quick-Stick letters 120, \$1.80 postpaid; other sets \$3.50, \$6.45. Check or C.O.D. Free booklet. **PROSPECT PRODUCTS**, 9 Cray, Mt. Vernon, N. Y.

■ **WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES**—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: $\frac{1}{2}$ " f/1.9 Berthiot Cinor, \$29.50; $1\frac{3}{8}$ " f/3.5 Cine Telephoto, \$34.50; 2" f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptor, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

EQUIPMENT WANTED

■ **CINE-SPECIAL:** with or without lenses, accessories. State details. Phone Lackawanna 4-0793, in New York City, or BOX 286, MOVIE MAKERS.

FILMS FOR RENTAL OR SALE

■ **CASTLE** Films for sale: 8mm., 16mm. silent and sound; complete stock, orders shipped day received by **STANLEY-WINTHROP'S, Inc.**, 90 Washington St. Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **USED** and new Castle films: 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

■ **SOUND, SILENT MOVIES:** lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; National Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **FREE** Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. **NATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. 102 C, New York 16, N. Y.

■ **BRAND** new 16mm. sound one reel Castle, Pictorial discontinued titles, \$7.95, \$9.95 each, plus postage. Hundreds of other film bargains. Big list free. **BLACKHAWK FILMS**, Dept. MMH, Davenport, Iowa.

■ **1000'** 16mm. Silent-sound projection film, \$7.50. Medicals, oldtime movies, others. Catalogues, "The End" title, 10¢. **INTERNATIONAL**, 2120 Strauss, Brooklyn 12, N. Y.

■ **"MONEY On Your Life,"** Danny Kaye, 16mm., 1500' SOF. Good condition. **MAJOR H. JENKINS**, Box 957, Fairfield-Suisun AFB, Calif.

MISCELLANEOUS

■ **KODACHROME DUPLICATES;** 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **NO NEGATIVE ? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **"AMATEUR Movie Production,"** "Money Saving Tips for Movie Makers," both for 50¢ postpaid. **SHANNON'S**, 503 Franklin, Nutley 10, N. J.

THE ACL LEADER

signature of a GOOD FILM

To all ACL Members:

Yes, we've put in 11 re-orders for the ACL Full Color Leader—and still your orders are pouring in.

If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

AMATEUR CINEMA LEAGUE, Inc. 10-50
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome Leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at \$1.50 each
_____ 8mm. Kodachrome leaders at \$1.00 each

Name _____

Street _____

City _____

Zone _____ State _____

brooms that sweep by themselves, gravity-defying demons and hag brews that will yield an endless succession of rubber lizards and dangerous weapons.

Take advantage of the atmospheric gimmicks that will be on the counters throughout October and regale the neighbors with your prowess as a prestidigitator. Next year you can put your movie to public service with a special Halloween screening for the local youngsters designed to perform an even neater trick—the trick of keeping the pint-sized pranksters out of mischief.

Your titles will be centered

[Continued from page 373]

this kind, both as to lettering and the size of the card. Actually, your title card may be of any size you wish—either smaller or larger than the background card—as long as it is not too large to be covered by the camera at the card-to-camera distance first established.

CENTERING THE TITLE

This centering of the title card is now accomplished in the following manner. With the card ready for filming, determine (but do not mark) the exact center of the title card. Now, from above, pass the point of a thin needle through this center point on the card and, scanning the needle from the underside, insert it exactly in the center of point No. 2 on the background card (see Fig. 4). Slip the title card down the shaft of the needle, align its sides with the side lines of the background card (this can also be checked through the viewfinder) and withdraw the needle. The title card, with its center point resting exactly over the marked center point of the lens view, will be perfectly centered.

ANY SIZE CARD

In using this system, you should keep clearly in mind that it will work equally well with a title card of any size—because of the parallel lines of sight of viewfinder and lens. The determining factors on card size will be only the convenience of one size or another, and the fixed field sizes covered by your lens at one distance or another. The field area being covered, of course, can always be determined accurately through the viewfinder or by reference to available tables. And, in closing, I might mention that the same system can be used with the camera trained on a wall where the background card and then the title are affixed. Only thing is you cannot now simply lay your movable title letters on the upright card. This system would require the use of pin-back or adhesive letters.

Closeups—What filmers are doing

THE first word to reach us of the effects of the Korean war on an amateur movie maker comes from Milwaukee. There, Robert R. Zilmer, ACL, a member of the Amateur Movie Society of Milwaukee, ACL, has been requested to resume his duties as an aerial photographer for Uncle Sam. Our best wishes and hopes for an early return go with Mr. Zilmer.

NEXT time you think it's tough to get together \$6.00 for your ACL dues, it may be reassuring to turn back and re-read this note.

Received at League headquarters recently, in payment of membership held by the Foto-Cine Clube Bandeirante, ACL, of Sao Paulo, Brazil, were the following assorted items of legal tender: One American \$1.00 bill; two Canadian \$1.00 bills; one \$1.00 note drawn on the Banca d'America e d'Italia, Milan branch; one \$1.00 American Express check, originally written in Honolulu, T. H., and one check for \$1.00 drawn on the Pennsylvania Company, of Philadelphia.

There, gentlemen, is real devotion.

CINE Social Note: Oscar H. Horovitz, ACL, of Newton, Mass., was host recently to Ralph E. Gray, FACL, League vicepresident. Invited for an evening of filming chatter were Charles J. Carbonaro, FACL, Harold Teele, Wallace Dickson and Edward A. Mason, all members of the cine section of the Boston Camera Club.

AMONG the busier people we know of at the moment, none is engaged on a wider variety of subjects, we suspect, than Frank Fisher, ACL, of the T and V Movie Club, in New York City. For some time now he has been up to his ears in two projects, one an animated Christmas film for children, the other a not-so-mellow-yet drammer of life in the big city. In his spare moments, Fisher says, he works on the footage from a recent vacation trip to Florida. In our spare moments we have been toying with the effect of bits of the Florida film turning up in the wrong production.

WE have a couple of authors in this issue we think you might like a note about. Of course, Frederick G. Beach, FACL, who urges *Let's Try A Tripod*, will be well known to many of our older readers. As head of ACL technical consulting for nearly a decade, Fred probably saw enough un-tripoded footage to last him a lifetime. In any case, a few years ago he moved up Lexington Avenue a block or two, where he set up and

now supervises the Motion Picture Bureau of the New York Central System.

A. M. Lawrence, ACL (*Filming Special Effects*), you won't remember, although he first wrote for MOVIE MAKERS back in 1929 when he was an undergraduate in college. Now, when it's necessary, Mr. Lawrence also can put "Ph.D." after his name—as well as "SWC." The latter, in the event it's new to you, we just made up as a symbol for Screen Writers' Guild, of which Lawrence is an active member in the California screen capital.

NEW member D. R. Sieg, ACL, of Cape Town, South Africa, writes us to say that he will be happy to shoot 8mm. footage in and around the Cape for anyone who happens to want it. Just send him the raw footage, care of Glengariff Hotel, Three Anchor Bay, Cape Town, South Africa.

ALTALENA FILMS is the name given the young film company recently organized by Yisrael Cohen, ACL, of New York City, who stopped by the other day to tell us about the group's current production, *This is Betar*. About forty young people make up the group, who will leave soon for Tel Aviv and thence to Maevot Betar, where the balance of the picture will be shot. Operating on a shoestring, but with a fortune of ambition and ideals for the new land, the group hopes eventually to found a professional documentary company in Israel. Their films will be used for fund raising by various organizations around the world.

WE suspect the hot California sun is especially conducive to film experimentation, since a goodly number of avant-garde movie makers have developed there. The latest disciple of these cinematic didos was a recent visitor from Los Angeles, Curtis Harrington. Here to close a deal with a national distributor, he called to show us the three films involved.

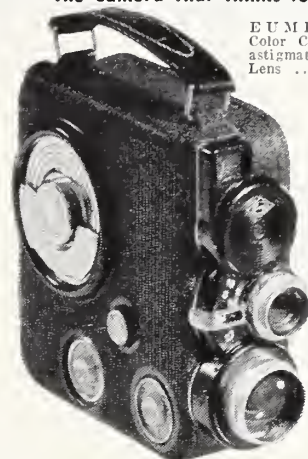
Fragment of Seeking, *On the Edge*, and *Picnic* form the exotic trio, the last title strangely belying its grim and bewildering contents. Mr. Harrington has a flair for the obtuse and bizarre, and we wish him well. But our own literal-mindedness prevented our following accurately the intricate paths of his psychiatric maze.

ACROSS the Threshold: Christian Wither, ACL, dropped in recently during a business visit from Johannesburg, South Africa, where he represents the Westinghouse Electric Company. When he took his leave he was the proud owner of two ACL membership pins, lapel and safety clasp.

Precision Engineered Movie Camera by
Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with
Automatic Built-in Exposure Regulator!
The Camera That Thinks for You!



EUMIG 88, With
Color Corrected, An-
tistigmat fl.9 Coated
Lens\$139.50

← ELECTRIC
BRAIN

← ELECTRIC
EYE

Popular in Europe for Years!
Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer
or Write Dept. 2110 for Free Booklet "E"
Exclusive Distributor in The U. S. A.

CAMERA SPECIALTY COMPANY, INC.
50 West 29th Street New York 1, N. Y.

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different... better and tailored to your taste. Try our method... FREE.

COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES

175 Fifth Avenue Dept. M New York 10, N. Y.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

4423 Horvey Way Long Beach 8, Calif.

16 MM and 8 MM

*Motion
Picture
Service*

WRITE
FOR
PRICES
DEPT. M

**16 MM and 8 MM
DUPLICATES**

**8 MM COPIES
OF 16 MM**

**16 MM COPIES
OF 8 MM**

COLOR AND BLACK & WHITE

**16 MM SOUND
RECORDING**

and other services
to 16mm producers

**.35 MM SLIDE and
FILM STRIP SERVICE**

GEO. W. COLBURN LABORATORY, Inc.

164 N. WACKER DRIVE, CHICAGO 6, ILL.

8 CLUBS 16

New York 8's Election of two new members to the group's steering committee was announced at the summer session of the New York City 8mm. Motion Picture Club. They are Bernard Freifeld and John Harms, replacing John Hefe, ACL, and Archibald MacGregor, ACL. Films screened on this occasion were *Dallas*, a club project of the Dallas (Texas) 8mm. Movie Club, ACL; *Mother Knows Best*, by Maurice Krakower, and *I Invite You*, by Ary van der Dool, of The Hague, Holland, presented by Robert A. Rose, ACL, of Brooklyn.

Peninsula contest The uncut film contest sponsored by Peninsula Home Movies, Unlimited, of San Mateo, Calif., was won by Betty Stefanel, ACL, in the 8mm. class, for *Tik Tok Said the Clock*, and John Gorman, ACL, in the 16mm. group, for *Sailing Races*. Runners-up were *Posey Parade*, by Mr. and Mrs. Chatfield; *How Not to Make Movies*, by Al Goldstein; *Plane Krazy*, by Ronald Stefanel; *Rodeo*, by Frank Ashby, and *Hurried Holiday*, by Jack Harris.

New in N.Y.C. A movie division is in the process of being formed within the already existing Queensboro Camera Club. Bert Brandon is chairman of the movie group. Residents of the Borough of Queens are invited to attend meetings, which are held on the second and fourth Mondays of each month at Borough Hall, Kew Gardens. Charles DeBevoise, ACL, is club president.

Midwest hospitality George Merz, ACL, of Clifton, N. J., returned last month from a trip through the Midwest, during which he had the pleasure of meeting with and showing his films to several clubs in that area. He and Mrs. Merz were especially impressed by the gracious hospitality shown them. For their part, the clubs were delighted with the program of films presented by Mr. Merz, which in-

The people, plans and programs of amateur movie groups everywhere

cluded *In the Sky Over Miami*, *Sanibel*, *A Night on the Desert* and *The Splendors of the Northwest*.

The clubs visited were the North Detroit Cine Club, ACL, Grand Rapids Amateur Movie Club and the Amateur Movie Society of Milwaukee, ACL. In addition, many members of clubs belonging to the Michigan Council of Amateur Movie Clubs attended the sessions in the Detroit and Grand Rapids areas. The Grand Rapids meeting was held in conjunction with its annual picnic at Camp Vining. In Detroit the meeting took place at the McGregor Library auditorium in Highland Park.

Los Angeles winners Results of the July novice contest conducted by the Los Angeles Cinema Club reached us too late for September publication, so we offer them herewith. Alice Claire Hoffman, ACL, received top honors in the sound division with *A Swish Through Switzerland*. In the silent class Silas J. Lawler placed first with *Zion, Grand Canyon and Bryce*. Second and third place winners were *Cruising the Inside Passage*, by Howard J. Criddle, and *Oregon Summer, 1949*, by Sam and Gladys Callan.

Seattle session The August meeting of the Seattle Amateur Movie Club, ACL, was devoted to members' films. The program included *Driftwood*, by A. O. Jensen, ACL; *Wild Goat and Wolf Hunting*, by Byron C. Stangle; *The International Boat Races*, by Ralph Lund; *British Columbia*, by George R. Tuthill, and some untitled films by Jack Martin.

Rockford outing Rockford (Ill.) Movie Makers, ACL, held their annual picnic at Alpine Memorial Park in August. A program of games and contests, plus mountains of tempting foods, made the affair a great success.

Queensland contest A. T. Bartlett won top 16mm. honors in the 1950 annual competition of the Queensland Amateur Cine Society, of Brisbane, Australia. His entry was *Give Us This Day*, 700 feet of color film, with sound on disc. *Winter in Ireland*, by H. Sothern, and *Hills of Darkness*, by A. W. Gill, tied for second place. *Sojourn in Northern Italy*, by Mr. Sothern, and *Following the Tracks*, by J. C. Nicoll, tied for third place.

In the 8mm. division, *Noosa Holiday*, by R. V. Oldham, and *The Wages of Sin*, by T. P. Killian, tied for first place. Second prize went to Mrs. J. Bragg for *Nickie Makes His Bow*, while third place was filled by Dr. K. Brunnich with *Tasmanian Journey*. A special prize was awarded W. M. Rahman for his 9.5mm. film, *Paralyzed*, adjudged the best of this gauge submitted.

For the first time in the society's history, the 8mm. winners had a public screening last month in All Saints Hall. The 16mm. winners will be shown to the public early next year in Albert Hall.



GEORGE MERZ, ACL, at projector for guest show with A.M.S. of Milwaukee, ACL. Others are Mrs. Merz, seated, Dr. Arthur Hankwitz, ACL, Erma Niedermeyer, ACL, Eugene Millmann, ACL, and Martha Rosche, ACL.

Westwood programs The Westwood Movie Club, of San Francisco, continued its meetings through the summer. Among the pictures screened were *Model Miss*, by John W. Evans; *Deer Hunting*, by Phyllis Pozzessi; *Family Album*, a film on lighting produced by the General Electric Company; *Water Champions*, by Charles Bogner, ACL; *Henry's Idea*, by Henry Swanson; *Trees*, a club production, and *Light Polarization*, an instructional film released by Eastman Kodak Company.

William Crowell, ACL, gave an illustrated lecture on *The Merits and Uses of Telephoto Lenses*, and William Abberseth spoke on the subject. *Review of Salon Judging*.

Berkeley screening A recent meeting of the Berkeley (Calif.) Movie Club featured an instructional sound film, *Facts About Film*. Following this were *Bull Fight in Mexico*, by John Ornellas, jr., ACL; *High Sierra*, by Carl H. Fox, club treasurer; *Yosemite*, by Katherine Berdan; *San Francisco*, by Aubrey L. Hodges, ACL, club president, and *Rio de Janeiro*, by Dr. Frank H. Burton, ACL.

Margaret E. Conneely, ACL



CLARENCE KOCH, left, receives Elliott Trophy from donor for best film in Metro contest.

North Detroit During the course of regular meetings through the year each member of the North Detroit Cine Club, ACL, is responsible for a discussion on some phase of filming. At a recent gathering, Carl Shultz, vicepresident, gave a demonstration lecture on the various makes of tripods, their uses and importance in good cinematography.

South Side agenda Highlights of early fall programs have been announced by the South Side Cinema Club, of Chicago. *Thundering Waters* and *The Railroad Signal*, produced by the New York Central Railroad, were features of last month's meeting. Coming up this month is members' film night, when *Picturesque Sweden*, by Richard

Odahl, will head the program. Also on this month's calendar is *Navajo Trails*, by Clarence Koch, of the Metro Movie Club, ACL.

Last month three South Side members presented a program of films before the Suburban Cinema Club. The program included *Tulip Time in Holland*, by Kurt Bohse; *By Hook or Crook* and *House with Nobody in It*, by Gerald Richter, and *Wife's Dilemma*, by Oscar Bergmann.

Metro winner Clarence Koch has been awarded the Arthur H. Elliott Trophy for his 8mm. color film, *Navajo Trails*, adjudged the year's most outstanding film produced by a member of Metro Movie Club, ACL, of River Park, Chicago. Mrs. Koch assisted her husband on the production, which involved nearly two years of research and two trips through the Navajo country. The documentary runs 800 feet and was filmed on a Bell & Howell Sportster.

Mr. Elliott, Midwest director of the Amateur Cinema League, made the presentation of the award at the club's banquet.

Aussie winners Winners have been announced in the Members' Competition, sponsored by the Australian Amateur Cine Society, ACL, of Sydney. *Sydney Harbour*, by L. Hinchcliffe, took top honors. Second prize went to S. M. Bates for *The Search*, and third place was occupied by T. E. Mead for *Guatemala*. *My Hometown*, 8mm. color film by Miss N. Bounds, took fourth position.

Other films screened in the contest included *Holiday Weekend*, by W. S. Douglas; *Coastline and Surf*, by C. Stratford, and *Land of the Rising Sun*, by C. F. Hosie.

San Francisco A midsummer Variety Night was provided members of the Cinema Club of San Francisco recently. Two travel subjects and one mystery film made up the program. The former were *Alaska*, by John Walker, 850 feet of 16mm. Kodachrome, and *A Touch of the South*, 300 feet of 16mm. Kodachrome by the same filmer, recording his travels through Tennessee, North Carolina and the Big Smokies. The mystery offering was a chiller produced by I. E. Klopfer, *The Scarlet Letter*. Filmed

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

SEE THE EXCLUSIVE

PATENTED FEATURES

IN THE **BAJA REEL CASES**

No grooves to fit! No partitions! No rattling! 3 foam rubber cushions (shown in drawing) hold single reels or several firmly in place. More reels in less space, 8mm and 16mm in same case. Rich felt-lined interior. Two-tone brown tweed covering. Sold at leading dealers everywhere, in 5 styles for every need. Priced slightly higher in West.

Small sizes \$6.45 Large sizes \$8.15

BARNETT & JAFFE

637 Arch St., Phila. 6, Pa., U.S.A.

FADES and SPECIAL EFFECTS

Have YOU tried the MOVIE-TRIX way of putting fades and effects into YOUR movies? Professional method gives you Circle Wipes, Whirlpools, Sawtooth and Clock Sweeps, Slow and Fast Fades, all used AFTER EDITING! No chemicals! Cost of full doz. ass't is \$1.25 for 8mm, \$1.50 for 16mm.

Send for free circular

MOVIECRAFT COMPANY

1623-D Unionport Road

New York 60, N. Y.

NATIONAL

has the

BIG ONES!

Send for our new FREE 16MM Sound Film Rental Catalog NATIONAL CINEMA SERVICE 71 DEY ST. NEW YORK 7, N. Y.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!

WRITE FOR free illustrated brochure and samples TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

8mm ARCO 16mm

MOVIE FILM

Save By Mail Order! Buy 6 Rolls—Pay For 5!

FRESH BLACK & WHITE PAN FILM WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8.....\$1.80

16mm—100 ft. 4.50

16mm—Magazine—50 ft. 2.95

24 Hour Laboratory Processing included

B & W FILM PROCESSING—ANY BRAND

8mm 25 ft. Double 8—60c;

16mm 100 ft.—80c; 16mm 50 ft.—50c.

B & W FILM DUPLICATING

16mm to 8mm.....6c per 16mm ft.

16mm to 16mm.....4c per 16mm ft.

ARCO MOVIE FILMS, INC.

Dept. 310, 8616 Fourth Ave., Brooklyn 9, N. Y.

with an Auricon sound camera, the picture was two years in the making and runs 1600 feet of 16mm. sound on Kodachrome.

Australian winner The Victorian Amateur Cine Society, ACL, of Melbourne, Victoria, announces the winner of its VACS Novice Trophy for 1950. Stan Vincent took the award for *Bayside Walkabout*, 550 feet of 16mm. color. Other films screened in the competition were *Animals Alive*, 8mm. color by Roy Course; *Skiing on Mount Buller*, by Nancy Baird; *Organized Luck*, by Cliff Shead; *Isle of Mountains*, by R. Colbeck; *Pleased to "Meet" You*, by Alan Bresnahan; *Snow in Norway*, by Jack Greenhill, and *Suburban Gardens*, by H. E. Gilbert.

Phila. opener Members of the Philadelphia Cinema Club were treated to an appropriate film program to open their fall season, presented by A. L. O. Rasch. *Camera Paint Brush*, by Carl Finger, headed the bill, followed by *New Jersey's King Apple*, by Stanley Pine, and *Football Photography*, an illustrated lecture, by Leonard Bauer, jr. The program was brought to a close with *1950 Outing Film*, by Norman C. Birks, with the 1950 outing recordings supplied by Mr. Finger.

HAMILTON H. JONES, FACL, first Maxim Award winner, dies

MOVIE MAKERS announces with the most sincere regret the death, late in July, of Hamilton H. Jones, FACL, of Buffalo, N. Y.

A wiry, gnomelike little guy, Ham Jones may have come as close to creating a legend as any filmer in the twenty-five year history of the Amateur Cinema League. His short, leathery figure—hunched over the handlebars of a roaring motorcycle or crouched behind the wheel of a beat-up jalopy—was symbolic of the restlessness which made him one of the hobby's earliest and greatest travel filers.

Joining the ACL in 1931, he won his first Ten Best award in 1932 with *Canadian Capers*, a superb black and white study of the Banff-Lake Louise area. *Under the Maple Leaf*, again in monochrome, followed in 1933, and was promptly remade in color with the advent of Kodachrome in 1935. In 1937 he crowned his unchallenged rule of the travel film field with *Western Holiday*, winner of the first Hiram Percy Maxim Award, just established in that year. Instinct with a warm human interest, these movies became a travel-film model for the hundreds of amateurs fortunate enough to see them.

Will they fit my camera?

[Continued from page 377]

consideration will interfere in use with any other lens already installed in the turret. This problem has grown more acute with the advent of modern, high-speed lenses—and the consequent large diameter of their lens barrels.

DOES THE LENS INTERFERE?

On some turret cameras the lens seats may be so closely spaced that lenses actually interfere physically—and therefore cannot be seated together. On other cameras, where greater spacing makes possible seating the lenses, there may be optical interference—i.e., images of longer lenses appearing in scenes made with the shorter objectives. Where either of these conditions exists with a given lens in a given camera, it is so noted in the "Comments" column.

The tables presented in this article are reproduced from *The Kodak Salesman*, an Eastman publication for camera dealers. Because of their very great value to the practicing amateur filmer, MOVIE MAKERS asked and received permission to present them herewith.

ADDITIONS TO TABLES

However, since the time that these tables appeared in *The Kodak Salesman*

and were plated by MOVIE MAKERS, two new lenses and three new cameras have been added to the Eastman Kodak line. We are glad to have this opportunity of including them and thus of bringing the tabular data up to date.

The two new lenses are the following: a Kodak Cine Ektanon 13mm. *f*/1.9 and a Kodak Cine Ektanon 38mm. *f*/2.8. (In addition, there is available—although unlisted in the "Adapters . . . Sixteens" table—a Kodak Cine Ektanon 15mm. *f*/2.7 wide angle lens. The adapters which it requires for use with the 16mm. cameras listed are exactly similar to those required by the Ektar 15mm. *f*/2.5 wide angle listed in that table.)

The three new cameras are the following: the Cine-Kodak Magazine 8, *f*/2.7 (in addition to the Cine-Kodak Magazine 8, *f*/1.9 listed in the table headed "Adapters . . . Cine-Kodak Cameras"); the Cine-Kodak Reliant, *f*/2.7; and the Cine-Kodak Reliant, *f*/1.9.

The Reliant, *f*/2.7, requires *no* adapter to accept either of the new lenses listed above: i.e., the 13mm. *f*/1.9 and the 38mm. *f*/2.8. The Reliant, *f*/1.9, requires *no* adapter to accept the new 38mm. *f*/2.8 lens. In the table headed "Adapters . . . Cine-Kodak Cameras," the new Magazine 8, *f*/2.7, requires a Type M Adapter for the 38mm. *f*/2.5 lens and the 40mm. *f*/1.6 lens listed in this table.

In the table headed "Adapters . . . Eights," all cameras there listed "D" will accept the two new lenses without adapter.

(Similar data on other lens lines will be presented in later issues—where those data are obtainable from the manufacturers.—*The Editors.*)

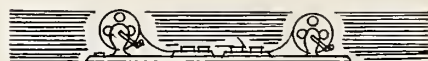
Filming special effects

[Continued from page 369]

and house explosions can be done very realistically in miniature by the amateur. It should be remembered that full-scale tragedies like wrecks of heavy objects, or explosions of large objects, actually happen more slowly than the same thing happening in miniature. For this reason, if you slow down the action by increasing the shutter speed to 32 frames per second, your toy train wreck will appear more like the real thing than if you filmed it at normal speed.

PEAKS OUT OF PAPER

One of the easiest miniature sets the home filmer can make is of a snow scene. Here is how one amateur made a very convincing set of this kind. Using a mirror 20 inches square, he laid it down flat as a foundation for snow-



capped mountains. Then, taking some letter-sized envelopes, he sealed and cut them, some in half and others in such a way as to leave only the corners. The corners, opened up, made very good mountain peaks, while the envelope ends, opened and properly folded in the middle, made excellent double mountains, which were then grouped along the back and sides of the mirror.

The paper mountains were then dressed up. Ordinary table salt was used for snow in the valleys between the peaks. Part of a jagged glacier was made from a piece of paraffin. From a photshop he obtained some hypo crystals for blocks of ice, and some hydroquinone which was sprinkled on the mountains to bring out sparkling highlights. Artificial snow used for Christmas decorations would have served the same purpose. This is but one of endless possibilities in the field of miniature sets.

USE DUST FOR DUST

Sometimes dust is needed to give the proper atmosphere of action in outdoor action pictures. A good way to stir a real dust cloud is to tie a rope around a good-sized bundle of brush and drag it in the dust behind a fast-moving horse or automobile. For interior scenes, where you wish to portray a shaft-of-sunlight-in-a-cathedral effect, you can get the needed dust in the air by shaking a dusty blanket or beating a rug just before taking the pictures. If the shaft of sunlight is lacking, your strongest spotlight will do the job.

CAVIAR TO THE GENERAL

Occasionally artificial food results in better pictures than the real thing. If your dining scene calls for caviar—not to be eaten—you will be spared expense and it will be safe from hungry actors if you use a mixture of axle grease and buckshot. Mashed potatoes will make a meltless substitute for ice cream: cellophane looks like ice cubes when mixed with a highball, but will last a lot longer.

SMOKE A LA CARTE

Many unusual effects can be made by the use of smoke and colored flames. If you wish to show a closeup of smoke pouring out of a pistol or a gun after it has been fired, drop one or more matches down the barrel just before the camera begins to roll. Some beautiful fireplace effects can be filmed in almost any color you choose. To get blue flames, use dried pine cones that have been soaked in a mixture of one gallon of water and a pound of strontium nitrate, while green flames can be produced from one gallon of water and a pound of boric acid.

It should be apparent by now that the possibilities of the amateur special

effects worker are endless and limited only by his ingenuity. Visits to all kinds of stores will give him ideas. He will learn how, for example, to make spider webs out of ordinary string or thread sprayed with rubber cement; barbed wire with short ends of rubber bands in twisted wire and blood stains with colored whipped cream. And speaking of whipped cream—for shaving scenes it lasts longer than lather and it tastes much better!

The judge holds court

[Continued from page 378]

subject's head; leaning buildings and slanting horizons.

PROJECTION. Overcrowded reel; dirty projection lens; cinching film on the reel; careless handling of film (i.e., cigarette ashes falling into reel can while picture is being shown); starting projector with control set for reverse projection; failure to thread film into takeup reel; improper framing or focus at projection start.

It is well to plan the sketches and produce the accompanying films months in advance. While some examples of filming failure can be culled directly from the existing footage of one member or another, this is not the case in the majority of instances. Furthermore, we found (1) that these accidental mistakes are not generally so effective as those made to order, and (2) that their intentional production for this dramatized teaching purpose required the seasoned camera skills of our most expert filmers.

This—since the producer is also required to be culprit-of-the-month—only adds to the comic overtones of the presentation. Imagine, if you will, the fun of sending your club contest, Ten Best, or even Maxim Award winner up before such a bar of justice and retribution!

Gridiron guides

[Continued from page 365]

while still giving the impression of normal movement: i.e., not slow motion. The latter should be used sparingly, if at all. And don't forget to open up on your normal exposure—one half stop for the 24 frame stuff, a full stop over normal at 32.

If you are shooting black and white, it is not a bad idea to use slow or medium speed film in the early parts of the game, switching to fast film as the light falls away at the end of the afternoon. You must, however, avoid getting the films mixed. If you load with high speed film and calculate for the slower grade, you will seriously overexpose.

Sequencing: You will find it an invaluable aid in editing to number your

PARICUTIN

During the First Year



An absolutely authentic factual film, beautifully photographed in 16mm Kodachrome. Six different visits, condensed into a jam-packed reel of 389 feet, completely titled, with study guide.

Carolyn Guss, Audio-Visual Center, Indiana University, writes, in part: "An excellent pictorial record of the volcano activity. Photographically and esthetically it is an outstanding production."

Dr. Amos E. Friend, Manchester, Conn., states: "I am very pleased with the film. You obtained some very unusual shots."

C. Grant Keck, Long Island City, N. Y., writes, in part: "I believe this is the finest amateur movie I have ever seen. . . . Your telephoto shots of the lava flow and the violent explosions are as fine shots as I have ever seen, either professionally or amateur."

Sold on a "satisfaction guaranteed or money back" basis. Get your print before supply is exhausted.

For complete description and price, please write to

Ralph E. Gray, FACI
Apartado 2747 Mexico, D. F.

DISTINCTIVE TITLES and EXPERT EDITING

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

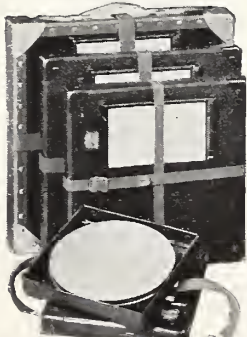
STAHL

EDITING AND TITLING SERVICE,
33 West 42 St. New York 18, N. Y.

LAST CALL

To place in the Ten Best Amateur Films of 1950! REMEMBER: 24 of the 31 winners in 1949 were new to this international competition. You, too, can be a winner. October 16, 1950, is the deadline for receipt of entries.

(See page 364 for full details)



FIBERBILT
TRADE MARK
SHIPPING CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

AN ART OF ILLUSION

TWO articles in this issue—although we do not regard either one as significant or world shaking—*have* served to remind us of a basically essential truth concerning the craft we practice.

The articles are *Tricks Are A Treat* and *Filming Special Effects*—the one having to do with simple camera manipulations as they might apply to your Halloween filming, the other itemizing how the amateur can simulate rain, or snow, or ice or ice cream at his productive will. Both articles, in other words, concern themselves with the creation of something on film which either never existed at all, or does not happen to exist when and where you want it. In other words, again, both concern themselves with *illusion*.

The essential truth of which these discussions

remind us should be clear to all. This is that, basically, the motion picture as a whole is an art of illusion. We begin, for example, with the very illusion of motion itself. And yet, if we examine a reel of motion pictures in the hand, it is obvious that we are seeing simply a long series of still pictures.

The illusion of motion on the screen is created by the eye and its retention of vision. Without it the motion picture simply could not exist. But there are still other illusions which are equally essential to a true movie. These are the illusions created by the mind and its imagination, by the heart and its emotion. Both hold the mirror of motion pictures up to life, and in a *true* movie, create an illusion of life as we *wish* it to be, rather than as it is. This is the true art of cinematic illusion.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, President
Ethelbert Warfield, Treasurer

Ralph E. Gray, Vicepresident
James W. Maare, Managing Director

C. R. Daoley
Arthur H. Elliott
Jahn V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Ray C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filmmakers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

boxes of exposed film as you reload the camera each time. Keep the highest numbered box on top of the pile so that you can tell at a glance what the next one is to be—or mark the box containing the exposed film and the one from which you take the fresh at the same time.

Unless you are interested only in pictures of the game itself for instructional or other study purposes, you will do well to consider the importance of continuity aids. School colors and traditions go hand in hand with the excitement of the game itself. Build up to the game with some shots of the campus, the crowds hurrying toward the stadium, the bands and cheer leaders, pennants waving, the candy and soft drink vendors and so on.

Reaction shots of the spectators will prove invaluable fill-in shots when you come to edit the footage, and focusing attention on some particularly active spectator sitting near you may easily offer the comedy relief that lends so much to a film of this sort. The clock, the scoreboard, programs and closeups of newspaper accounts of the game will all serve admirably as supplementary subtitles. Familiarity with particular players and the specific offensive and defensive movements of the teams in question will not only aid your task of filming, but will also contribute substantially to sustaining audience inter-

est. If possible, it is a good idea to have some closeups of the star players in characteristic actions, which you could get during practice play, to cut in here and there in the course of the film.

The actual shooting of the plays depends to some extent on the skill of the cameraman, the overall purpose of the film and the favorableness or otherwise of the weather. In general, however, the following suggestions have been valuable in developing one's own sports filming technique. Naturally, it would be impossible for anyone to shoot the entire action of every play, from the huddle to the dead ball. A process of selection is therefore necessary. Most of your attention will be directed at the home team, but early in the film you should establish the playing techniques of the opposition, in as full detail as possible. After that start the camera a couple of seconds before the ball is snapped, thus saving considerable film expense. This depends on a keen eye, watching the backs and pushing the button when they tense on their toes.

At the line up, point the camera so that the viewfinder takes in as much of the field ahead as possible, which will probably not be more than two lines. When the ball is snapped, don't move the camera until it is absolutely necessary, since camera motion affects clarity. For a line plunge or end sweep for no gain, it is seldom necessary to move

the camera at all. Where the play moves forward, pan slowly and carefully with the ball carrier, trying to keep about three quarters of the space of the frame ahead of him, so the crucial blocking can be seen.

For punt formation, shoot a few frames to show the respective positions of the two lines. Then pan back to the kicker and remain on him until the punt is fairly off. Cut from this shot directly to the receiver or follow the ends down the field. If you try to follow the ball in the air, in newsreel fashion, you are likely to get lost, and the method just mentioned usually proves more interesting anyway. The same procedure should be employed on forward passes. Train the camera on the passer and then, taking your eye from the finder momentarily, determine the probable receiver and cut directly to him. A telephoto shot of the scoreboard after each score will help you to keep track of the game.

If you will remember the tips offered above, you should come up with an exciting and valuable film record of this season's football highlights. Making allowances for the bits you miss, a sharp eye on the back formations and a tight camera spring will repay you richly for the effort and whatever discomforts the experience costs you. And you will have a film guaranteed to keep *your* spectators on the edge of their seats.

EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

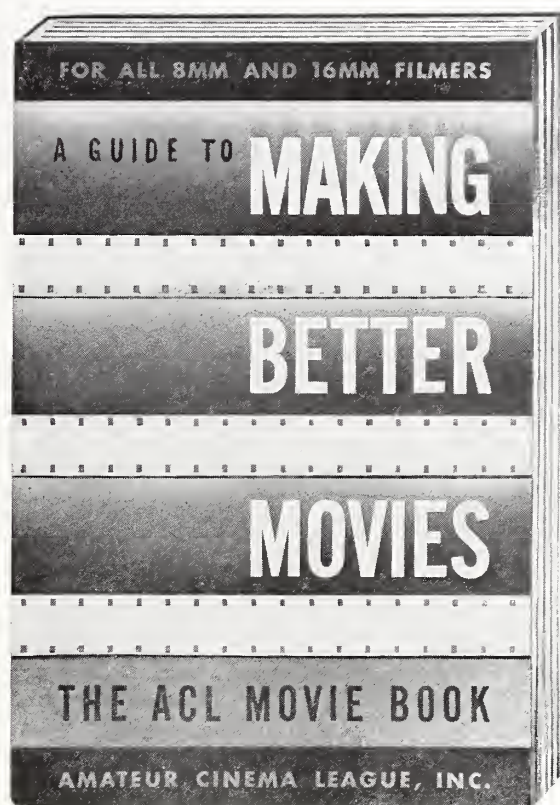
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)



EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

10-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

Kodak
TRADE-MARK

THE WORLD'S MOST
VERSATILE 16MM.
MOTION-PICTURE CAMERA



Cine-Kodak Special II Camera

Integral Mask Slot



A set of six masks—circle, oval, and matched horizontal and vertical half-masks—comes with the Cine-Kodak Special II Camera . . . a mask slot is built in behind the lens. For the easiest of all special effects, just slip in a circle or oval mask . . . aim . . . and shoot!

Standard masking equipment also provides the handy answer when your script calls for double exposures. Slip in a half-mask and expose half the scene . . . back up the film and replace the mask with its mate . . . then expose the other half.

Special cinematic effects are all so easy . . . all so effective . . . with the precision controls built into the Cine-Kodak Special II Camera.

Superb 16mm. motion-picture camera with the controls for special effects integral with the basic model. Fully capable for precision movie making just as it's supplied . . . and further adaptable through accessories to meet the specialized requirements of every field served by 16mm. motion pictures.

One of Cine-Kodak Special II Camera's standard features is described at the left. For further details about this outstanding 16mm. camera, see your Kodak dealer . . . or write Rochester for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

One of a series of pages which help to explain why the Cine-Kodak Special II Camera is known as the world's most versatile 16mm. motion-picture camera.

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, standard Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 63mm. f/2.0 Lens.

NOV 27 1950

MOVIE MAKERS

NOV.
1950
25c

©C1B 275186

THE LIBRARY OF
CONGRESS
SERIAL RECORDS
DEC - 5 1950

THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

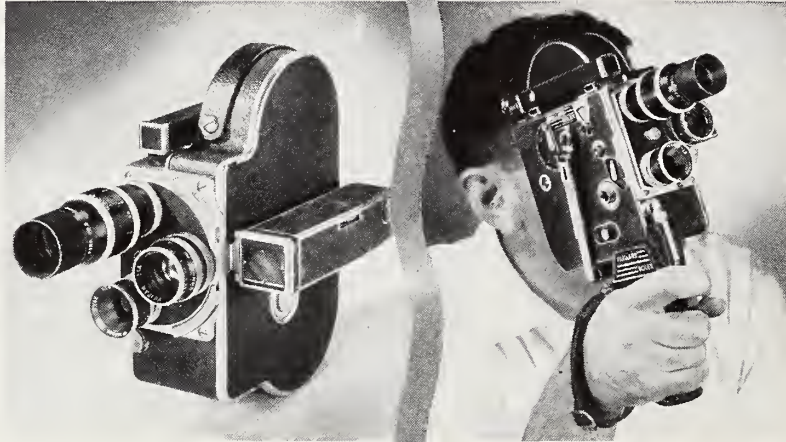
SLIDE SHOWMANSHIP • BUILD A REFLEX FINDER • HEAVY DUTY TRIPODS

Bolex

mas gift shopper!

GIFT SUPREME

is the Bolex De Luxe with exclusive Octameter finder on both H-16 and H-8 models. Price \$318.00 less lenses, no tax. There's a Standard model with Tri-focal finder at \$282.50, and a Leader model also for only \$244.75.



TRIGGER HAPPY?

What Bolex fan wouldn't be with this professional trigger handle—attaches to all Bolex H models—ideal for shooting sports events and hot shots from tough corners. A single-handed steal for only \$15.81

JUST IN CASE

your best-loved's Bolex outfit needs protection, buy him the latest H-2 zipper job for only \$32.50. Rich russet tan leather with shoulder strap, lush velvet lining, oodles of room for extra accessories—holds any Bolex H model camera.

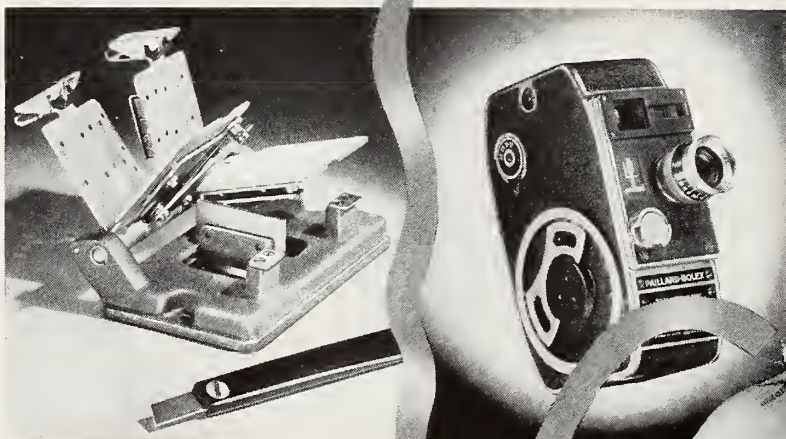


PROJECT YOURSELF

into a brilliant future with the M-8—the only 8mm projector with so many fine features like "snap" threading and single control settings. Big picture quality is yours with the M-8. \$167.25

GETTING SPLICED

is a serious matter for all your priceless personal movies. Don't spoil their future—keep them spliced for life with the precision Paillard Trifilm Splicer—the only one for 8mm, 9.5mm and 16mm films. \$14.95



L-8 HIM

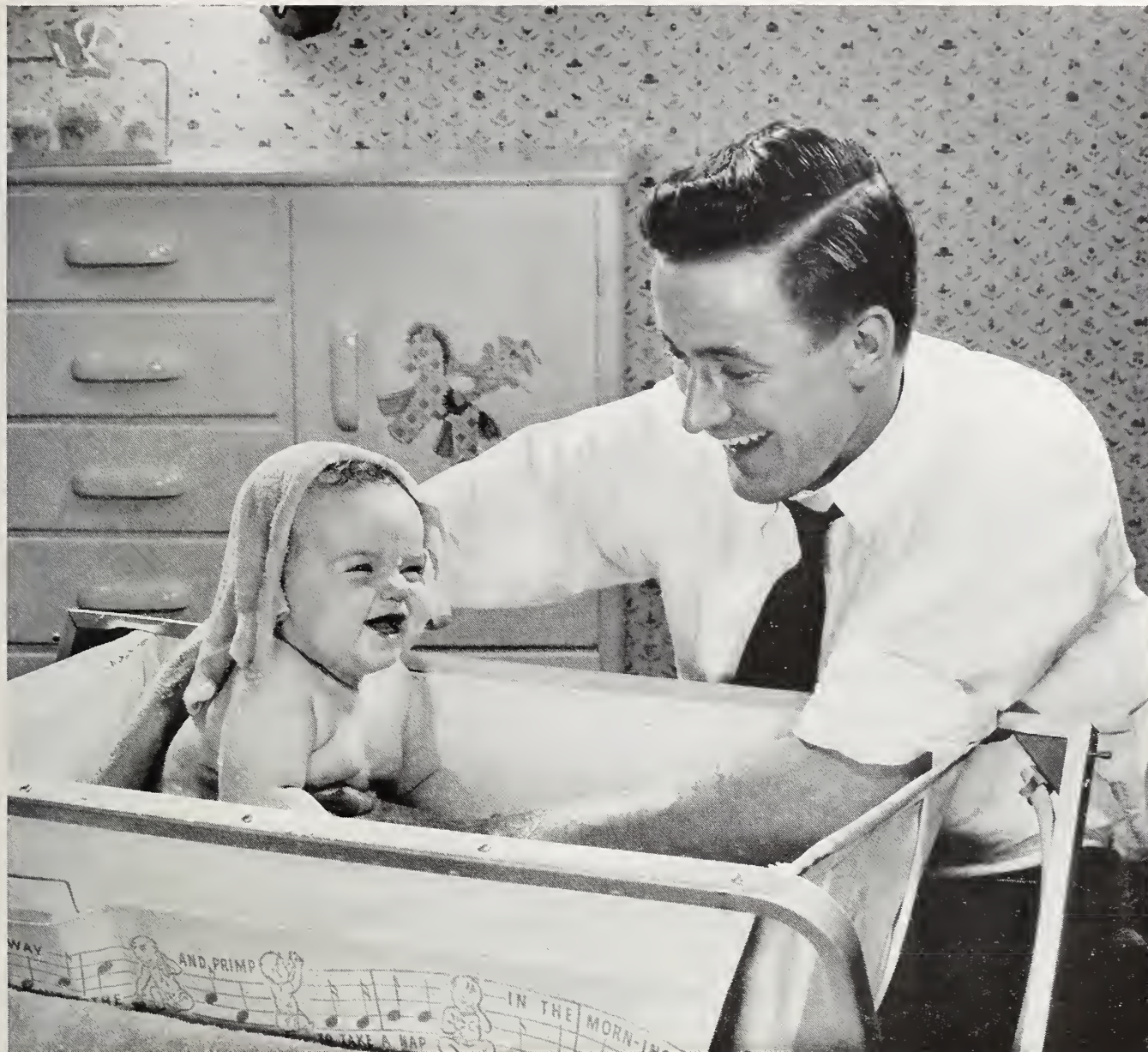
on Christmas morn with a beauty of a Bolex for only \$99.50. All range of speeds, adjustable finder, fixed focus F:2.8 lens and wrist strap. For only \$20.00 more you get focusing mount lens plus zipper case.



from all Bolex Dealers

PAILLARD PRODUCTS, INC., 265 Madison Avenue, New York 16, N. Y.

paillard



Lots of *smileage* per foot

The happy photographer who "shot" this family scene is smiling a lot herself!

For more lifelike indoor movies use Ansco Triple S Pan Reversible—a super-fast film that makes it *easy* to get sparkling, clear home movies under artificial illumination.

Because of Triple S Pan's extreme

speed, you can use *less* artificial lighting—move your lights *farther* away. Result? Your subject relaxes. Your baby smiles with glee.

Indoors or out, Triple S Pan's tremendous speed lets you stop down for extra depth of field. You keep your subject in needle-sharp focus over a much wider range.

You'll be delighted, too, with the pleasing contrast of your screen images. See how Ansco Triple S Pan Reversible Film helps to give your home movies that "professional" look.

Ansco, Binghamton, New York.
A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

INSIST ON *Ansco* 8 and 16mm TRIPLE S PAN FILM

A lasting Gift



...REAL
VALUE
TOO!



DW-68



**EXPOSURE
METER**

Ask Santa to bring you a DW-68 meter this Christmas for the better pictures you want! New, improved, easier-to-read, quick-action calculator dial. Non-slip crinkle finish. It's 3 meters in one and a real value. At your photo **\$24.50*** dealer's

General Electric, Schenectady 5, N. Y.

* Fair Traded.
Fed. tax incl.

GENERAL ELECTRIC

606-95

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

November
1950

The reader writes	398
Sound as you shoot	401
Good-by, parallax!	George Merz, ACL 403
Film your hospital	John B. Newlin, ACL 405
Slide showmanship	Victor Ancona, ACL 406
An experiment in stereo	Charles Du Bois Hodges 408
Camera trails in the Arctic	Lewis and Betty Rasmussen 409
Prelude to performance	John W. Jones, ACL 410
Let's try a tripod: 2	Frederick G. Beach, FACL 414
The clinic	Aids for your filming 416
A pack-away playhouse	Charles T. Kloepper, ACL 417
News of the industry	Reports on products 418
Closeups	What filmers are doing 420
New ACL members	424
Clubs	People, plans and programs 426
The mother of invention	Editorial 430

Cover photograph by Ken Davis

JAMES W. MOORE

Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG

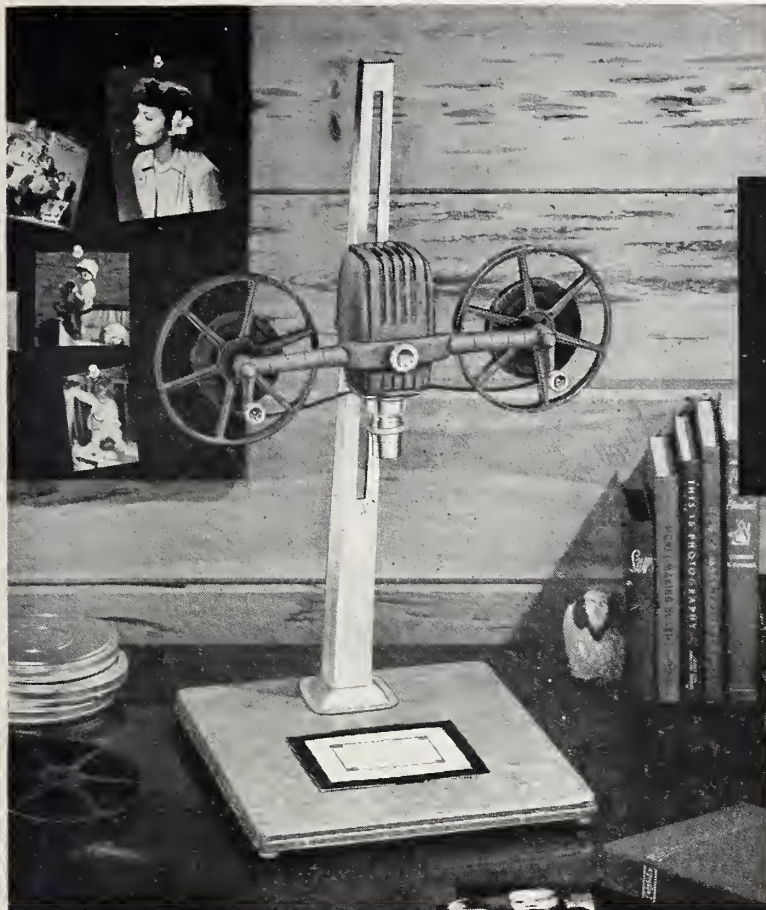
Production Editor

JAMES YOUNG

Advertising Manager

Vol. 25, No. 11. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc., \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



**New, Sensational
Revere Development!**

Revere CINÉ GRAPHIC *Enlarger-Viewer*



*Fine quality prints like this
are quickly made in wallet
and picture frame sizes from
8mm and 16mm film frames.*

Now make beautiful enlargements from 8mm or 16mm movie film!

**Beautiful prints from color or
black-and-white film. Amazingly
easy! As little as 3¢ a picture!**

Now you can make large individual prints from any movie film! The Revere Enlarger-Viewer uses the sensational new Gevaert patented Diaversal Paper to produce rich, deep-toned pictures up to 4"x5" at remarkably low cost—about three cents a print, depending on size.

Extremely simple to operate, the Revere Enlarger-Viewer gives you complete prints in about five minutes without need of making



negatives! Hand cranked reels move film rapidly, and bright projected image on baseboard permits easy selection of frame to be enlarged. Utilizes any standard 8mm or 16mm Camera lens which is easily attached or detached.

Ideal for viewing and editing

The Revere Enlarger-Viewer projects a large, sharp, brilliant picture that is perfect for close study of your films. Used with the Revere Curvomatic Splicer, it makes an ideal editing outfit. Your Revere dealer will be happy to give you a demonstration—visit him now!

REVERE CAMERA COMPANY • CHICAGO 16

Model E 208—for 8mm film, **\$4750**

Model E 216—for 16mm film, **\$4950**

*Each complete with Diaversal paper and
everything you need for making enlargements.*

Revere Curvomatic Splicer

Firmly splices any 8mm or 16mm film with greatest ease and speed. Single stroke of arm trims both film ends, ready for scraping with attached scraper. Automatic overlap and pressure bonding! Eliminates usual hand manipulations. After a few seconds for bond to set, film is removed—perfectly spliced!

Complete with cement, applicator, and water bottle... all self-contained in attractive unit.....**\$16.50**

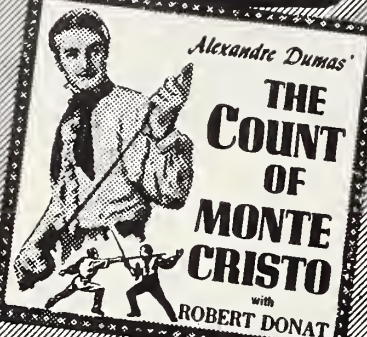


Revere

CINE' EQUIPMENT

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"

Madeleine Carroll
Laraine Day

Brian Aherne
Louis Hayward

PLUS

ALEXANDRE DUMAS'
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Donlevy, Miriam Hopkins

KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSIKAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Maere, Peggy Ryan

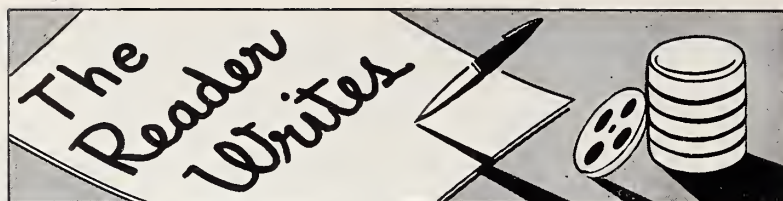
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES
CORP.

723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

HAZE FILTER A HELP

DEAR SIRs: In response to the query about Haze Filters by Oscar H. Horovitz, ACL, in the October letter column. I have found that they are a great help in many cases.

For example, in taking a panoramic view of Montreal, Canada, from the top of Mount Royal, I found that the Kodachrome picture without the Haze Filter was quite foggy looking. A second take of the same scene, on which the Haze Filter was used, came out very clear.

DR. M. J. SKRENTNY, ACL
Chicago, Ill.

I FIRST LEARNED

DEAR SIRs: Please enter my subscription to your magazine MOVIE MAKERS. I first learned of the magazine when visiting Colonial Williamsburg last summer. There I was given an article on filming the village which had been reproduced from your May, 1948, issue. I made such good use of it that I would like to have the magazine regularly.

CARROLL J. AGNEW
Philadelphia, Pa.

ENGLISH COLOR SLOWER

GENTLEMEN: I believe I have a contribution to make in connection with last month's query by Dr. D. Morrison, ACL, concerning the Weston speed rating (6 or 8) of English-made Kodachrome.

I have just been down in the British West Indies, where only the English Kodachrome is available—and not much of that. I was told very definitely to remember that it is slower, at Weston 6. In my opinion, also, the film's color rendition is different from that made in America.

DOUGLAS A. JOHNSTON, ACL
Newington, Conn.

WISH I HAD KNOWN . . .

DEAR MOVIE MAKERS: I was very much interested in the note about the speed of Kodachrome manufactured outside the United States. I wish I had known that before my last trip to Bermuda!

After shooting about 100 feet of English-made Kodachrome on dinghy racing, I was dismayed later to find that the color seemed "off," especially in the greens and flesh tones. It did not strike

me then as *underexposed*. But now, having read your item, I believe that it really was.

In any case, the color values of the English emulsion and those of a roll of American-made Kodachrome, exposed within ten minutes of the former, are quite dissimilar.

HELEN C. WELSH, ACL
Albany, N. Y.

ODE TO THE AMATEUR

DEAR SIRs: Enclosed is a piece of poetry I dashed off yesterday. If you think it's good enough to print, I'll be flattered and grateful.

THE MOVIE MAKER

Partly man and partly beast,
Celluloid his favorite feast,
Tortured till his "baby's" screened;
Danger . . . He's a movie fiend.
Doctors, painters, plumbers, brokers,
Lawyers, printers, chefs and stokers,
Postmen, salesmen, cooks and bakers;
All and more are movie makers.
Angle seeker, problem solver,
Fadeout expert, lap dissolver,
Closeup master, long shot, pan;
Mister . . . That's your movie man.
Gadget king and lighting ma'vel,
Seeking scripts in play or novel,
Shooting scenes in shorts or togar;
Careful . . . He's a movie ogre.
Landscape lover, scenic ambler,
Floral filmer, world-wide rambler,
Cairo, Capetown, Charleston, Venice;
Watch him . . . He's a movie menace.
Color filming, black and whitish,
Eight or Sixteen, day or nightish,
Pioneer and path forsaker;
Bless him . . . He's a Movie Maker!
HERBERT P. GOLDBERG, ACL
Bronx, New York City

For our money, Brother Goldberg, Ogden Nash had better look to his laurels. *We* like it.

THE RIGHT APERTURE

DEAR ACL: I look forward each month to receiving my copy of MOVIE MAKERS, and I must say I especially liked the article, *The Right Aperture*, in a recent issue. Keep up the fine work.

RICHARD C. MCKITTRICK, ACL
Indianapolis, Ind.

HANDS ACROSS THE SEA

DEAR READER WRITES: I enclose my check for \$2.00 for two lapel-type ACL membership pins for Andre M. Rougerie, ACL, of Limoges, France, in response to his October letter headed *Pins for Perfume*.

FRANK NOVOTNY, ACL
Bronx, New York City

GENTLEMEN: Please mail three 16mm. ACL Kodachrome membership leaders

to Andre M. Rougerie, ACL, at the address given in his note *Pins for Perfume*. My check for same is enclosed.

J. E. THREADGILL, ACL
Lexington, Tenn.

VOLUME I, NO. 1

DEAR ACL: Can you put me in touch with some library, college, museum or a worthy individual who might be interested in obtaining my almost complete file of MOVIE MAKERS? Beginning with Volume I, No. 1 (December, 1926), I venture to say that this collection has no more than five or six numbers missing up to 1950.

The file is available to anyone interested enough to pay the express or packing charges. Write me direct.

DR. A. G. CHITTICK, ACL
206 East Walnut Street
Frankfort, Ind.

THE LOVELY SURPRISE

DEAR ACL: Many, many thanks for the lovely surprise waiting for me when we returned from our vacation — the beautiful ACL leader, the decals, and the new membership card. I feel that my membership is worth a great deal to me.

DOROTHY E. GODING, ACL
Arlington, Mass.

EXASPERATING HOBBY

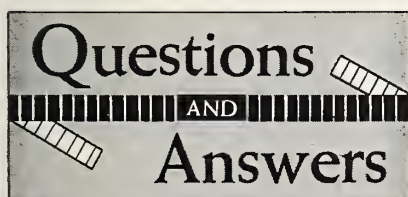
GENTLEMEN: Enclosed is my check to cover renewal of membership in ACL. It has been a great help during the short time we have been interested in this exasperating hobby of movie making.

FRED E. EGAN, ACL
Missouri Valley, Iowa

MORE ECONOMICAL

DEAR SIR: Since joining the ACL, I find movie making much more interesting and economical than it was previously. I have just received back the two rolls I took of the circus, and feel that through your help I have done far better than before.

CHARLES F. GEIGER, JR., ACL
Verona, N. J.

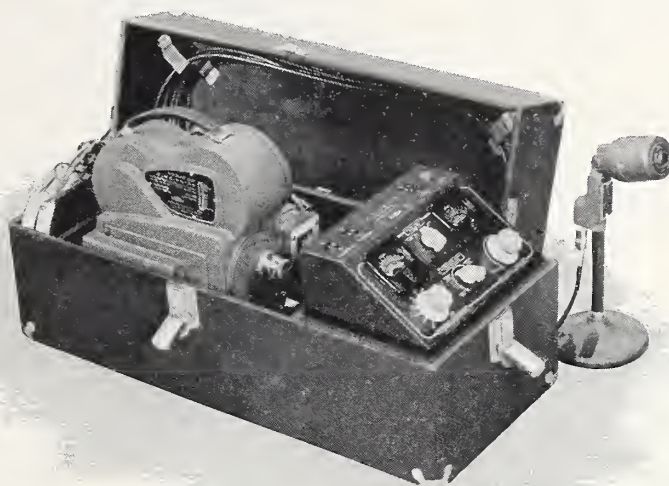


Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: Questions & Answers, c/o MOVIE MAKERS.

NEW NO. 1 PHOTOFLOOD?

DEAR MOVIE MAKERS: I had occasion recently to purchase a couple of No. 1 Photoflood lamps, but when I got them

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice" 16mm Sound-On-Film Camera. Shoot full-color or black & white. Now you can enjoy your own High-Fidelity talking pictures!

\$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.



BERNDT-BACH, Incorporated
7383 Beverly Blvd., Los Angeles 36, Calif.

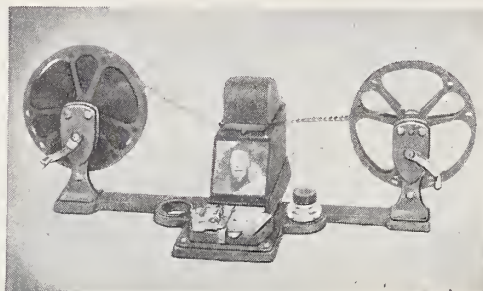
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



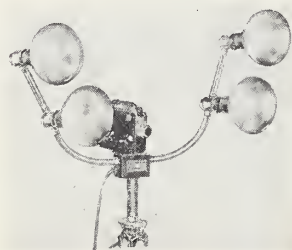
ADD THAT PERFECT TOUCH TO YOUR MOVIES...

with the new *Hollywood* 8-16 mm *Editor*

An all metal aluminum cost editor and base. Equipped with steel geared rewinds, stainless steel Hollywood splicer and hooded 2 3/4 inch square screen for perfect viewing. Brilliantly sharp pictures for easy editing. Standard 30 watt lamp assures exceptionally cool operation. Approved by Underwriters. A quality product that matches picture brilliancy and sharpness of any expensive viewer.



only \$27.95



More light with *Flexmaster*

The only flexible 4-light unit. Affords complete shadow control. Folds into compact unit, weighs only 2 3/4 pounds, fits any god-get bag. Equipped with dim-bright switch. Convenient, simple handling. Without bulbs.

only \$14.95

10% Discount if ordered
before November 30, 1950.
Send Check or Money Order

Inquire or Order from ▶

RECOL PHOTO TRADING CO.

505 Fifth Ave.

Suite 805

New York 18, N. Y.

NATIONAL has the BIG ONES!

Send for our new FREE 16MM
Sound Film Rental Catalog
NATIONAL CINEMA SERVICE
71 DEY ST. NEW YORK 7, N. Y.

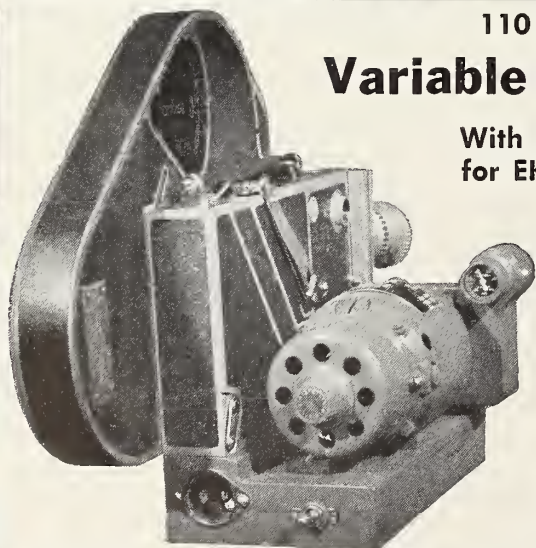
8MM-16MM
KODACHROME
BLACK & WHITE

ELECTRONIC CONTROLLED
MOVIE DUPLICATES
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

110 Volt AC/DC

Variable Speed Motor

With TACHOMETER
for EK Cine Special



Now you can motor drive
your Cine Special with
confidence.

Tachometer is mounted in clear view
of operator. It is calibrated from
16 frames per second to 64 fps.
with a definite RED marking for
24 fps.

Electrical governor control for ad-
justing speeds. Steady operation at

all speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-
covered cable and plugs. Write for
complete details.

CAMERA EQUIPMENT CO.
FRANK G. ZUCKER
1600 BROADWAY NEW YORK CITY

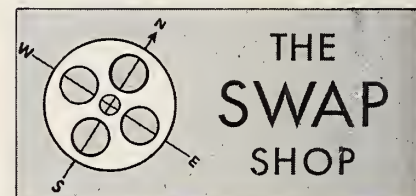
home they seemed to burn a good deal less brightly than they should.

The name and data on the curved bowl of the bulb read: "Photoflood No. 1-A—105 volts." Can you tell me if this lamp is similar to the original No. 1 Photoflood?

RICHARD B. ANDREWS

Palo Alto, Calif.

No, it is not. General Electric informs us that the No. 1-A is a relatively new lamp unit, designed specifically to burn on 105 volt current. Used on the standard 115-120 volt current, the No. 1-A will burn less brightly and, for color films, gives an incorrect color temperature.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop, c/o MOVIE MAKERS.*

WILLING TO CORRESPOND

DEAR MOVIE MAKERS: An uncle of mine in Philadelphia recently presented me with a subscription to MOVIE MAKERS, and believe me he could not have given me a better gift. What strikes me about the magazine is its very pleasant atmosphere.

I should like to ask if there is anyone among your readers who is willing to correspond with me. My age is 19, and this will be my third year of filming on 8mm.

HENRY SCHUTTE

Westeinde 12
Voorburg (Z-H), Holland

BOSTON FOR GI TRAVELS

DEAR SWAP SHOP: I'm trying to make a movie of my travels as a GI during the war. To that end, I should be most pleased to have the assistance of ACLers or readers in shooting some 8mm. color scenes in these cities:

Frederick, Md.; Montgomery, Ala.; San Francisco, Calif.; Pearl Harbor, T.H.; Fremantle and Perth, Australia; Wellington, New Zealand; Agra, Bombay, Calcutta, Allahabad, Assam, New Delhi and Darjeeling, India; Kunming and Chungking, China; Myitkyina, Burma; Cairo, Egypt; and Natal, Brazil.

I realize that this is a large order, but filling any part of it will be greatly appreciated. In exchange, I will be glad to shoot equal 8mm. color footage of the many historic landmarks in and around Boston, Massachusetts.

BERNARD LEFTON, ACL

c/o 142 Pearl Street
Chelsea 50, Mass., U.S.A.

Sound as you shoot

FOR a number of years, now, the patent synchronizer put out by the Movievox Company, of San Antonio, Texas, has been the familiar friend of many ambitious amateur movie makers.

You know the unit. Basically, it's a flexible shaft which runs between your projector on the one hand and your magnetic recorder on the other. Its simplest installation is with the Movievox wire recording outfit itself, which offers a high quality amplifier and an under-the-screen speaker.

But the synchronizer can be used with equal efficiency in conjunction with any make of recorder and any type of projector. The flexible shaft joins your projector through a special coupler mounted in place of the hand threading knob. At the recorder end, the shaft is gear-connected to the recording mechanism. Both machines run on their own motors, but the synchronizer permits the recorder to operate only as the projector leads it. Through this in-step connection, accurate synchrony of the two units is maintained from start to finish.

Chief use of the Movievox synchronizer in the past has been in monitoring music and narrative post-recorded to go with an existing film. But the really ambitious movie maker has always hankered for the full resources of lip-synchronized sound *recorded as the picture is made*. And that is exactly what the latest Movievox unit offers!

Here again it is a synchronizing coupler, but in this case it runs between the camera and the recording unit. It can be used with any make of camera equipped with an electric motor drive. And with it in place, lip-synchronized sound of live speech may be recorded as it is filmed. Played back through the Movievox synchronizer, it stays in perfect step.

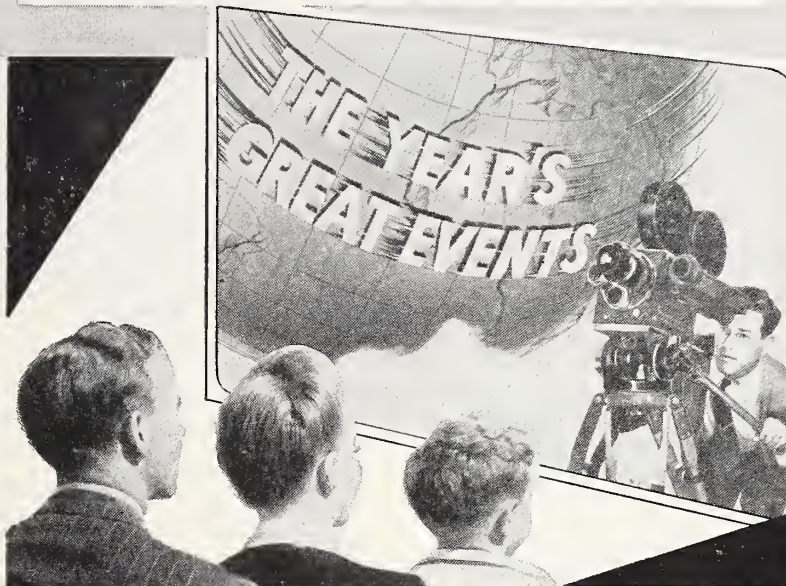


MOVIEVOX COUPLER between camera and recorder now creates lip synchronized sound recording.

8 MM

16 MM

Now! Be The First to Own Castle Films' Famous "NEWS PARADE OF THE YEAR-1950"



"NEWS PARADE OF THE YEAR-1950"

One of the most challenging years in the history of the world! Startling! Dramatic! Momentous! SEE the exciting front page news stories of 1950 come to life before your eyes! Filmed 'round the world as history was being made! Here is an authentic, permanent record of the greatest news stories of this entire year, packed into one unforgettable reel! This Castle Film, now world-famous, is a "collector's item" for projector owners. Order yours now!

SEE ALL THIS IN ONE FILM! Climax In Korea • Atomic Spectacle
Berlin Hot Spot • Holy Year Canonization • Winnipeg Disaster
Communism On The March • Hawaiian Volcanic Explosion
Formosa-U.N. Problem (Subject To Change)

DON'T MISS THESE THRILLING CASTLE HITS!



"CRISIS IN KOREA"

See the tense, early days, the darkest hours, the sparks igniting the world in global crisis. See the critical events leading to the gravest decision America ever made... the bold acceptance of a challenge!



"ESCAPE IN CANADA"

Canada, mighty ally in peace and war! See high spots of great interest in this enormous country north of the border! See the famous Northwest Mounted Police and their never-ending vigil against the dangers of enemy spies, enemy invaders!

8 mm — Headline, \$1.75 • Complete, \$5.50

16 mm — Headline, \$2.75 • Complete, \$8.75 • Sound, \$17.50

SEE YOUR PHOTO DEALER

SEND FOR FREE CATALOGUE

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 Park Ave., New York 29
542 S. Dearborn St. Chicago 5
7356 Milrose Ave. Los Angeles 46

Castle Films,
Produced by United World Films, Inc.
1445 Park Avenue, New York 29, N. Y.

Send CASTLE FILMS' NEW EXCITING 1950
FALL HOME MOVIE CATALOGUE.

Name.....

Street.....

City & State.....

"PROFESSIONAL JUNIOR" Camera Equipment...

... the most versatile and dependable camera accessories available for those who prefer the finest.



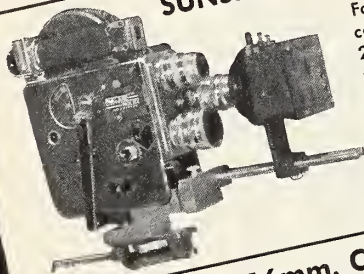
Interchangeable—Removable Head Tripods FRICTION TYPE GEAR DRIVE

Handles 16mm. EK Cine Special with or without 35mm. DeVry; B&H motor; 400' magazine and all 16mm. hand-held cameras. Head is interchangeable with the changeable head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gav't spec. bronze.

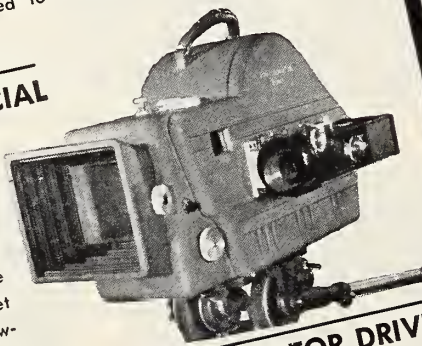
SUNSHADE & FILTER HOLDER COMBINATION

For use with Balex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2 1/2" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.



BLIMP for EK 16mm. CINE SPECIAL

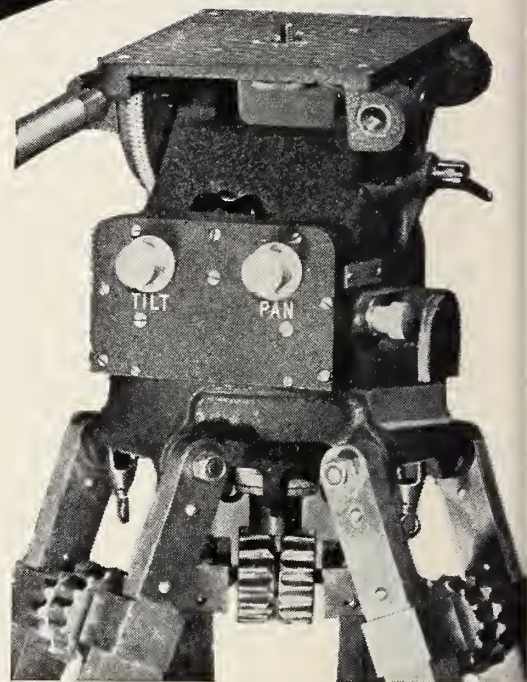
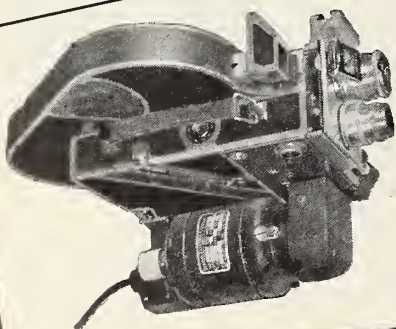
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Fallaw focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A davetail bracket is provided to mount an erect image viewfinder.



SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating far threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

This new, small size GYRO tripod handles a 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm. motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features Super Smooth Pan & Tilt Action.

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at different positions on tripod head for operator convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either 3/8 or 1/4 in. camera screw.

— ALSO AVAILABLE —

BABY TRIPODS—3 WHEEL PORTABLE DOLLIES—CHANGING BAGS—"HI-HAT"

SEND FOR OUR
ILLUSTRATED
CATALOG

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

GOOD-BY, PARALLAX!

Adaptable in design to any camera, this simple reflex finder system banishes off-center scenes forever

GEORGE MERZ, ACL

AS any user of the Bolex H-8 or H-16 camera will know, these instruments come equipped with one of the most versatile and accurate viewfinders in the amateur filming field. Called the Trifocal viewfinder, it provides easily interchangeable fields of view for the wide angle lens, standard lens and a 3x telephoto. And, as if that weren't enough, it also provides parallax correction on all fields up to 18 inches from the camera. You'd think I'd be satisfied.

UNIVERSAL FINDER WANTED

But, *no!* I had acquired over the years lenses of 4 inch and 6 inch focal length (since I work with the H-16 camera), and I wanted some quickly available viewfinding system for them as well. I knew, of course, that Paillard had available the correct optics for such units. But these would have to be mounted in a separate viewfinder barrel, and it in turn would have to be positioned in place of the regular Trifocal system, whenever either of these longer lenses was in use. I decided to seek out another solution, if this were possible.

(The announcement only last month by Paillard Products of its new Octameter viewfinder, which provides correct fields of view for *eight* lenses, varying in focal length from 16mm. to 150mm., does away entirely with the author's immediate problem above. However, the reflex type of parallax corrector which resulted from Mr. Merz's experiments is still 100 percent sound. Adaptable in principal to *any* camera, it should be of the greatest value to all movie makers still plagued by parallax—*The Editors.*)

TRIED TURRET TYPE

My search soon led me to examine the turret-head, positive viewfinder accessory offered by Bell & Howell for use with certain of their models. As will be seen in the illustrations (especially Fig. 1), it provides placement at all times for three viewfinder units—generally the standard wide angle-1 inch-3 inch combination. However, what interested me was the fact that corresponding positive viewfinders of *every* known focal length were available for direct use in this turret. And, further, that their interchange with the units in use was a matter of only a few seconds.

There remained now the problem of mounting the turret viewfinder in some way on my camera in place of the regular viewfinder. This proved rather easy, and was accomplished simply by following the general design of the Bolex viewfinder itself. A tubular member of proper size was machined to

Illustrations by George Merz, ACL

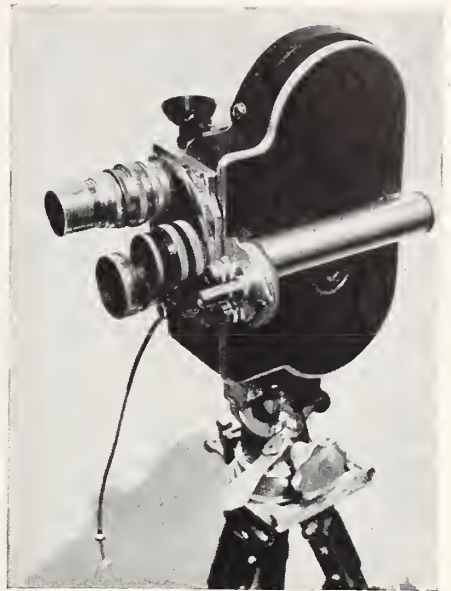


FIG. 1: Mounting turret-head viewfinder unit on his camera was first step toward reflex design.

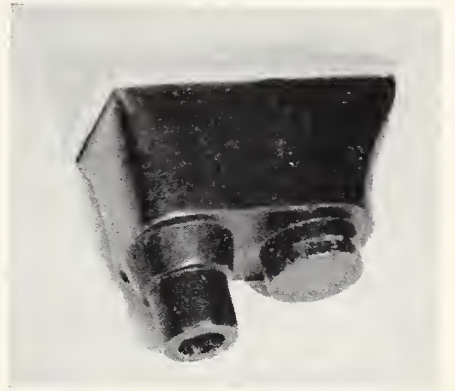


FIG. 2: Rear of reflex unit shows boss leading to lens and hollow tube leading to viewfinder.

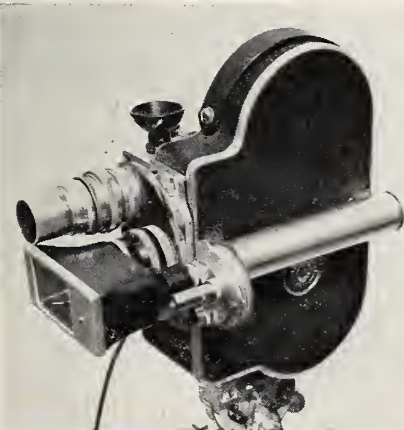


FIG. 3: Front view of reflex unit in position shows mirror crossing lens sight line.

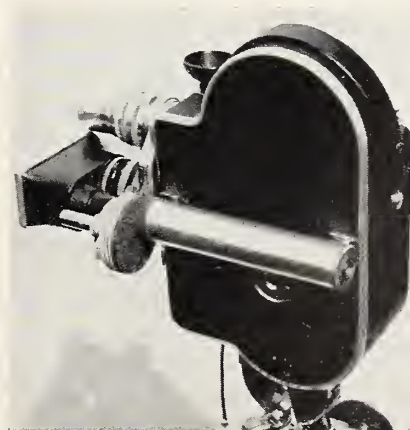


FIG. 4: Rear view shows how boss fits into lens while tubular unit slips over viewfinder front.

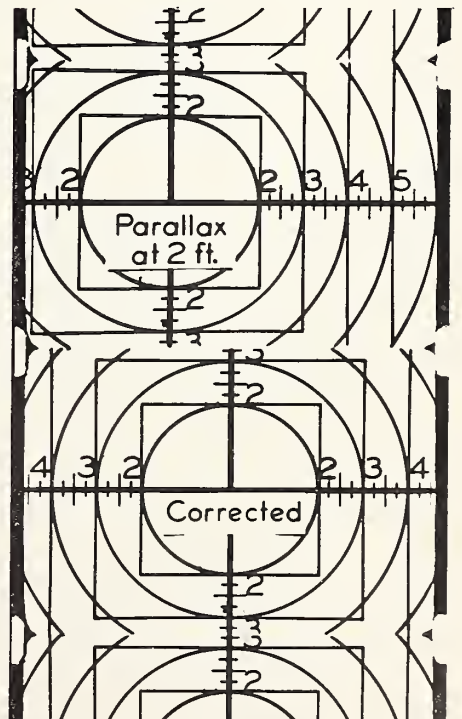


FIG. 5: Target test strip of film proves clearly the exacting parallax correction of reflex unit.

accept the B & H turret and its accompanying eyepiece. To affix this assembly to the camera, two small legs were attached to it which in turn fitted into the slots accepting the standard finder.

So far so good. I now had a viewfinder system which was essentially universal in use, since it could provide swiftly the fields of view for all commonly available lenses. However, what I had gained on the one hand, I'd lost on the other. For now I had *no* provision for parallax correction of any kind. My accessory finder, I decided, needed an accessory itself.

The simple looking gadget you see on these pages (see Figs. 2, 3 and 4) was the end product. Properly put together (and this is not difficult), it will give you 100 percent parallax correction at *any* camera-to-subject distance and on *any* of your lenses—from the standard to your longest telephoto. Probably the best name for the gadget is "external reflex finder."

TWO MIRRORS DO THE TRICK

Essentially, the unit consists simply of two mirrors. These are mounted in a suitable housing so that they are (1) parallel to each other, and (2) positioned at an angle of 45° across the lines of sight of the taking lens and its corresponding viewfinder unit. Section A-A in Fig. 6 shows this relationship clearly.

Positioned in this way, just what do these two mirrors do? Referring again to their positions in Fig. 5, their action is as follows: the right hand mirror, which faces *out* towards the subject and is centered across the lens axis, intercepts the image rays coming from the subject. Then, since this mirror is at a 45° angle to these rays, it reflects them at a right angle onto the left mirror. The left mirror, which faces *in* towards the viewfinder and is centered across its axis, again reflects the image rays at a

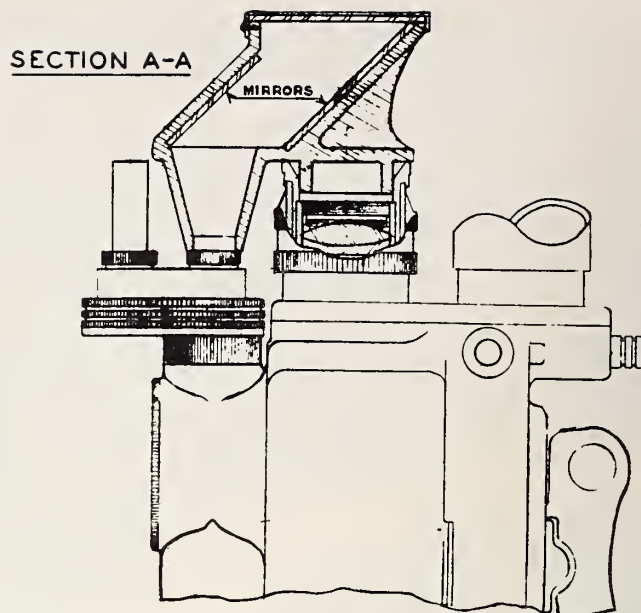


FIG. 6: Section A-A above shows the reflex finder as it might look externally if housed in metal casting. Optical principles are same.

right angle and into the viewfinder unit. Through its optical system they reach your eye. Since the framing aperture within the viewfinder properly delimits the mirror image, your eye sees in turn exactly what the lens will see. Parallax correction, and therefore image centering, is exact and easy.

DESIGN OF HOUSING

But how, you will ask, are these mirrors housed? In my pilot model of the gadget (Fig. 2) they are encased in a carved wooden unit. As shown [Continued on page 421]

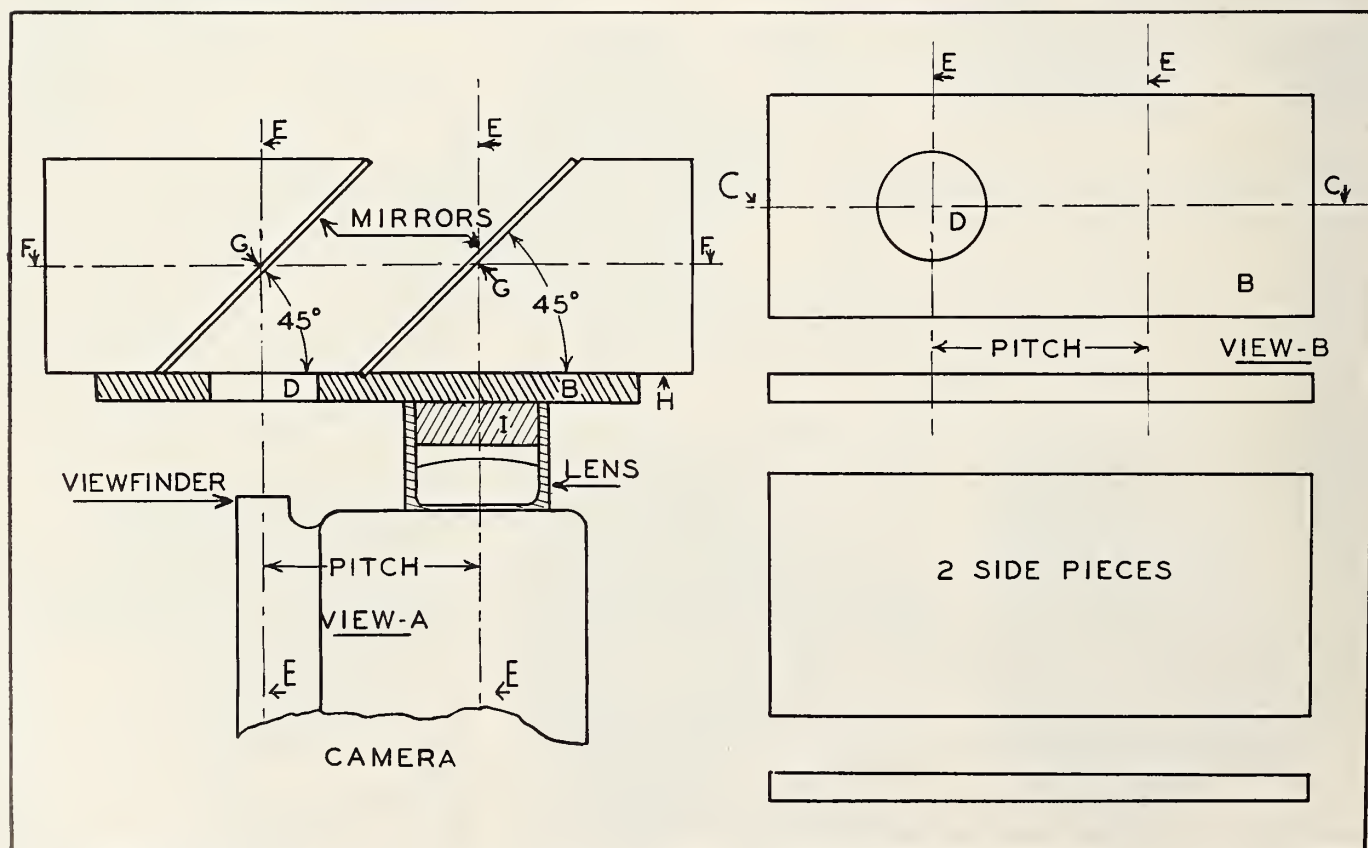
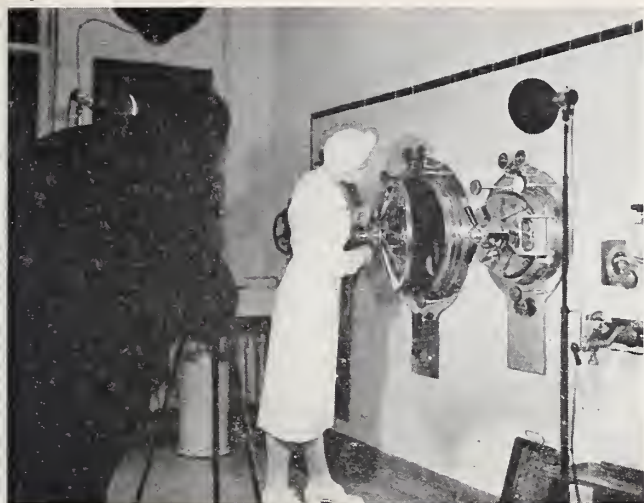


FIG. 7: Basic construction details of author's reflex finder unit are diagrammed above. View B, at right, plots layout of important

base plate and sides. View A shows mounting of mirrors on beveled wood blocks, their placement on base, and unit positioned in camera.

Ralph M. Haas



LIGHTING HOSPITAL scenes is simple, what with the high reflectance of tiled walls and equipment. Two RFL-2s lit this scene.

"A MOVIE about the hospital would certainly help show people our problems," a member of the hospital board remarked at a meeting one night. This casual suggestion soon caught fire in our imaginations, and ten minutes later a new project was on its way.

Two months in the making, our 1000 foot picture is now approaching its one hundredth showing before P-TA groups, service clubs, church and farm bureau organizations. It has been a big help. A similar production would be an excellent project for any movie club or even for a couple of public spirited individual filers. I can assure you it would be welcomed by almost any hospital anywhere.

Since there was no movie club in our vicinity, the job of writing, photographing and editing the production fell squarely on Ralph M. Haas, hospital administrator, and myself. He had had extensive experience in still photography, but almost none in movies. I had done a little radio script writing and had been an 8mm. movie fan for a couple of years. But certainly I had never attempted a formal production such as this was to be.

Like most beginners, we gave too little time to advance planning and shot largely "off the cuff." The result was that the completed job required longer than necessary. Anyone who undertakes to produce a hospital film should spend several preliminary days studying the various departments of the institution. He should then rough out a treatment, discuss it with the hospital administration, and finally write a scene-by-scene script. Even then he will check dozens of details during production.

We chose a sharply documentary approach. Our general theme was "Here is your hospital at work," because we wanted to emphasize the parts of hospital operation not usually seen by patients and visitors. Included were sequences on the eternal preparedness for emergencies, kitchens, laundry, medical history and pathological laboratory departments. They added up to the fact that "your hospital can never sleep." At first glance such sequences may seem to offer little of interesting material. But we were able to find a surprising amount, and in making another picture I know we could find a great deal more.

Shooting the picture covered nearly two months, but there were interruptions of a week or more at a stretch. Usually we worked one or two nights a week, three or four hours at a session. This added up to about 25 hours of actual filming time and 1300 feet of superpan film exposed

FILM YOUR HOSPITAL

Turn your camera on your community hospital, urges this amateur. The rewards are twofold

JOHN B. NEWLIN, ACL

when we began editing. After cutting, the finished product was just short of 1000 feet.

Editing, several test runs of the narrative script against film for timing, and recording the narrative required another two weeks of intensive work, or about 15 hours of actual working time.

Lighting, which we expected to be one of our principal problems, turned out to be rather simple—by necessity. There simply wasn't the physical space in most cases to use more than two self-reflector lights (RFL-2s) on stands, as shown in the photograph. In other cases closeups were lighted with two photofloods on a lighting bar mounted with the camera.

These lamps and lighting equipment were donated. Thus our sole expenses were 1400 feet of superpan film (tax-free because the hospital is county owned), \$17 for rewinds and a splicer, and \$6.80 for commercial titles.

Wanting large picture projection, we used 16mm. film and had to borrow a camera. All shots were made at 24 frames per second, so that the film could be run on sound projectors as well as silent. Further, the 24 fps speed permitted us to splice in operative sequences from commercial sound films, which action we could not shoot ourselves. Black and white stock was used because lighting would have been an almost impossible problem otherwise. Besides, color could do relatively little for the gloss white and chrome so common in many hospitals.

Our budget was \$100 for a 1000 foot production, so sound on film was out of the question. Therefore, the script was written to avoid any exact synchronization of sound and action, but a spoken commentary with background music was planned for. This was recorded first on discs; when they were worn out, we re-recorded on tape. The latter is much more satisfactory, since it does not require changing records during projection.

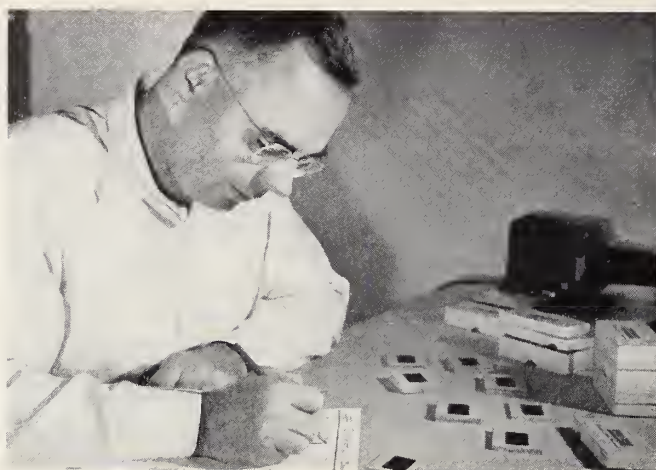
In general all the common principles of script writing, camera treatment and editing apply to making a hospital picture. There are, however, a few special suggestions which may help smooth the job for you in this particular field.

You cannot use a standardized script; that's the reason I have not gone into detail concerning our scenario. No two hospitals are exactly alike in their facilities, so that your film plan will have to be fitted to the institution where you will work.

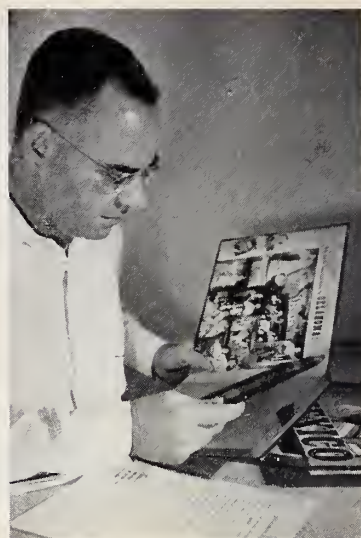
A wide angle lens will be very helpful, if not truly essential. Hospital rooms usually are small.

A hospital's first consideration must always be the patient's welfare. Never question any requirement that is intended to protect patients in any way; keep technical crews small to reduce noise and do not obstruct halls with dollies, cables and other equipment.

Do not expect to film a patient either in his room or in the surgery. Even though the patient [Continued on page 425]



SLIDE EDITING, scripting and scoring are the three steps in good showmanship pictured above. Note sequence groups in center scene.



SLIDE SHOWMANSHIP

Titles? Narrative? Musical background? Certainly! Put your movie know-how to work in effective programming of your color slides

VICTOR ANCONA, ACL

I KNOW an experienced and able movie maker who takes good pictures, edits them carefully, titles them sensibly and adds music and narrative when showing his films. His mastery of technical detail and his superb showmanship make him the envy of his fellow movie makers.

Now, this same movie maker has a collection of color slides which he has taken over the years to augment his movie footage. He keeps them filed, with dates and other pertinent data carefully marked. The same able craftsmanship, perfect color, unusual angles and excellent composition are as evident in his slides as in his movies. But rarely does anyone see them. For he forgets that the same principles of sight-and-sound showmanship apply to slides just as readily as they do to movies!

BEGIN WITH GROUPS

Those of you who have color transparencies tucked away in bureau drawers could very well borrow from the

knowledge you've gained in showing movies and put it to work with your slides. But *how*, you ask? I think the first important step is to divide your slide collection into groups. A simple way would be chronologically, perhaps by years. You may make up a group of your child in various stages of growth, or your important vacation could form a series. Perhaps the folks visiting you at Christmas time, a wedding, a sports event, a bicycle trip will provide other group headings. If you have four or five slides in a group, you have a sequence. Several sequences make a chapter and several chapters add up to a complete program.

EDIT AND TITLE

Now look over your slides critically and do some editing—yes, *editing*, just as you do with movies. Set aside those slides that are too similar, since repetition can be boring unless you are driving home a point. Take out those that are light-streaked, over or underexposed or are



A TEST RUN FOR TEMPO is being made above, to check timing of narrative and music. Slide projector and operator are off scene at right.



READY TO RECORD, the producer reaches for controls of magnetic unit. Microphone picks up music and narrative, leads to tape recording head.

Illustrations by Victor Ancona, ACL



TREATMENT OF A TRAVELOG, as suggested by author, is indicated in the lead title, subtitles and end title pictured above and below. These

illustrations are enlarged directly from slides made following a vacation trip, after slides had been edited, narrated and fully scored.

otherwise poor. Put your best foot forward by keeping only those slides you'll be proud to show. After the editing, arrange the retained slides comprising each sequence and chapter in the order you wish to show them and number them consecutively. Do that for each chapter until you have a complete program, together with your end title.

An *end title*, you say? Certainly! Try using lead, end and subtitles with your slide shows, and see how they help. If you haven't taken any natural titles in the field, it's easy and a lot of fun to fix them up when you get home. (All the titles shown on these pages were shot in this way.) You'll find them a good break between groups of pictures, and they'll announce and explain to your audience what's coming ahead.

MUSIC AND NARRATIVE

Next comes the preparation of the operating script. On a sheet of paper put down as many numbers as you have slides. Next to each number write down a brief, objective description of the slide. When you have finished, you are ready to choose your music and sound effects. So look over your description on the script and choose music to fit the mood of each group—simple nursery tunes for pictures of children, Yuletide music for Christmas shots, lilting music for outdoor picnics and landscapes, etc. You may want a fanfare for the beginning and end. Put down (on your script) the name of the music you have chosen for each sequence and mark down the numbers with a bracket.

Now for the narration and final script. On another sheet of paper type, double spaced, the numeral "1" for your first slide and follow it with any comments you would ordinarily make when showing it. Remember that your audience wants to know Who, What, Where, Why and When? What you have to say about each slide should

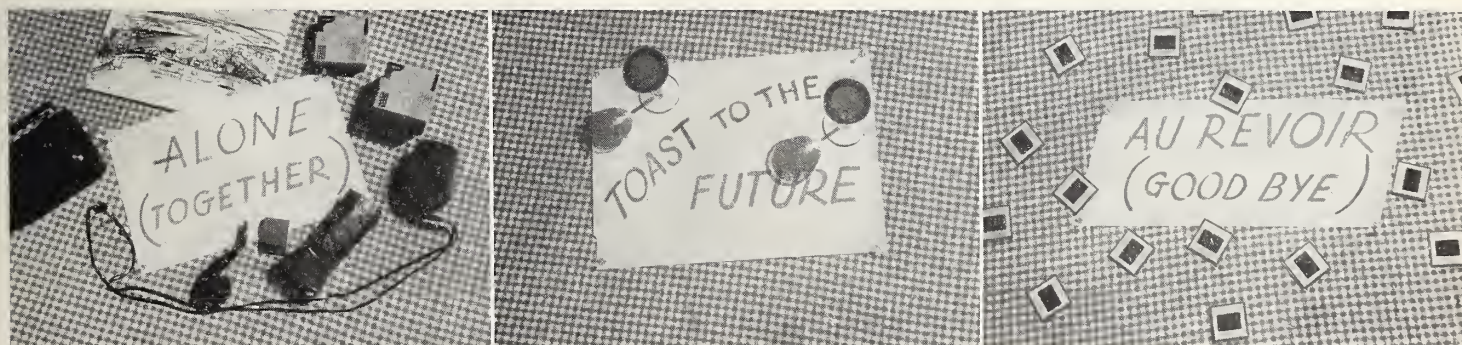
answer at least one of these questions. Follow the same procedure for each slide or, if you have a sequence of related slides, you may use commentary for the first one or two and then bring up your music. If a single slide is unusually beautiful, or has some special photographic interest, write a longer commentary or make a note on your script not to begin your next comment for, say, ten or fifteen seconds. Vary the time you allow each slide to remain on the screen, just as you vary the length of scenes in your movies. This lends interest and makes for pleasant pictorial rhythm.

TEST YOUR TIMING

When you have completed your entire commentary, look up your musical selections and mark them down (in red for easier identification) in front of each corresponding number of your script. Make such other notations on your script as may be helpful—how long your music should play, when you have to change records, fade down or bring up a particular passage. Properly rehearsed, you can now run off narrative and music directly (or "live"), using the records and reading the narrative each time.

But it is easier to record them on magnetic wire or tape. Before you do, a "dry run" is suggested to make sure that your timing is correct and that you understand and can follow your own script with ease and confidence. With someone at the slide projector, start your music and read your script as outlined, with your partner changing slides as you continue to read and make music changes. If you find one or more of the slides is being held too short a time on the screen, either add to your narrative or pause before you speak your lines for the following slide. If a slide seems too long on the screen, cut down on the number of words. Make these notations on the script and then correct it.

[Continued on page 423]



SHOT IN THE SUNSHINE, on the roof of the filmer's apartment, these title slides were easy to prepare and easier to shoot. The checked

toblet cloth is blue and white, the crayon lettering in bright color on matte cream paper. Note sense of depth from strong cast shadows.



DIFFUSED LIGHT, says the author (left), is the most effective in filming this experiment in simulated stereo.

WHILE the production of true stereoscopic motion pictures and their subsequent projection require special knowledge and intricate extra equipment which put them beyond the reach of all but the most advanced amateur cinematographers, there is a way by which the three-dimension effect may be simulated. I have used my regular outfit to try this method of adding apparent depth to a movie with gratifying results; and I recommend it as a fascinating experiment. It can best be explained without reference to photography, so let me digress for a bit.

SINGLE-VISION DEPTH

Strange as it may seem, a definite perception of depth can be had by using only one eye and utilizing the phenomenon of retention of vision. The latter, you will recall, is the ability of the human eye to retain, momentarily, each image it sees after the source disappears. If it were not for this phenomenon, incidentally, we would be unable to blend the successive still frames of a movie into an apparently continuous motion picture.

TRY THIS EXPERIMENT

A simple experiment will serve to prove that depth can be seen with only one eye, and the result will be striking. Choose a well rounded shrub or tree which stands apart from other foliage, and walk far enough away to see its entire mass easily. Cover one eye completely and, without moving your head, look intently at the tree or bush you have selected. You will notice that it has a flat appearance, with confusion between leaves or blossoms which are actually at various distances. Also, the entire object will appear to be cut out and stuck onto the background behind it. Of course, you *know* (from previous observation) that the bush really has roundness and separation from its surroundings—but it *looks* flat when viewed by only one eye from a stationary point.

AN EXPERIMENT IN STEREO

Any change in viewpoint between camera and subject results in a perception of depth

CHARLES DU BOIS HODGES

Now, without uncovering your second eye and while continuing to watch the bush intently, take a slow step or two to either side. As soon as you start shifting your viewpoint, you will perceive depth in the bush itself and it will stand out from its background. Immediately the scene will look almost as if you were seeing it with both eyes, and you will probably be surprised by the modeling effect created by this slight sidewise movement. The explanation is that your mind retains each successively different image long enough to fuse it into a stereoscopic impression with the next subsequent image from a slightly different angle.

RECORDING IT ON FILM

In undertaking to record this interesting experiment with your movie camera, however, it is simpler to move the object than it is the camera. Any small, three-dimensional object—such as a statuette, sculptured head or a vase of flowers—rotated before your camera will create the intended effect. While a regular swivel stand such as used by sculptors is the best support for your subject, a revolving table, top or even a Lazy Susan can be pressed into service.

If you are working outdoors, a spot should be selected in open shade because soft, even light with a minimum of shadows is essential in retaining every detail of the modeling. After carefully leveling the stand, place the subject over its exact center, and set up a plain background a few feet behind. Of course, your camera should be mounted on a tripod at a distance which, when using the normal lens, will make your subject very nearly full-screen height.

CONTINUOUS OR SINGLE FRAME

Although the action could be shot continuously (if you can arrange to revolve the swivel stand several times at a steady rate), much smoother results will be obtained by using the more arduous single-frame method. For the latter, you will need to attach an index mark to the base of the stand, and to mark off the circumference of its top into about seventy-five divisions. Actually, if you shoot two frames per move, the motion will be slowed down properly. Whether you choose continuous or single-frame shooting, you should expose a few feet of film with the subject stationary both before and after the footage of several revolutions, to permit comparison of the evidence of depth. Upon viewing the finished film, you will be surprised and pleased to notice an appreciable increase in apparent roundness of your subject while it revolves.

MOVING LIGHT HELPS

But this is not all. If you are working indoors under controlled light conditions, a similar striking effect can be obtained by moving your [Continued on page 429]

CAMERA TRAILS IN THE ARCTIC

A husband-and-wife camera team

report on filming in the Far North

LEWIS and BETTY RASMUSSEN

GRINDING out movies in the barren reaches of the far north may not be every movie maker's dish. There are no trains, no cars, no roads, no trees—in fact, nothing but rock, water, gravel, ice and snow on every hand. And seldom is the weather good. To have one day of sunlight out of five is considered a high average, so that movie making becomes a little tougher than it normally would be on your home front.

Thus, in planning to photograph in the Land-of-Eleven-Months-of-Winter-and-One-Month-of-Poor-Sledding, only reliable cameras and equipment should be used. Every accessory should be checked and tested for performance before leaving home. It is good practice to have all of your film bear the same emulsion code number; and, further, by requesting your processing station to develop all of your films at the same time, you will eliminate any chance of a shift in color values that might otherwise occur.

Summer temperatures seldom go much below freezing, so you won't need to drain the "crankcase" of your camera. However, if you decide to stay and do a bit of winter filming, every drop of oil and grease must be removed; and even then you will probably have to help "Ole Betsy" with the hand crank, when the temperature skids to 50° below zero.

Camera speeds are going to vary. We have found that in ordinary summer filming setting the dial at 18 or 20 frames per second usually gives you the desired speed of 16 fps. Your ears will be your best guide in this problem. Tripod? Sure thing, but if you just can't bear up under the extra load, resort to a gunstock camera mount; by using a surplus Army gas mask bag you can strap the camera, stock and accessories to your shoulder, leaving your hands free until it's time to shoot. And, in passing, it is wise to shoot at a slightly higher camera speed when using the gunstock mount. This tends to smooth out the usual heartbeat and out-of-breath jerkiness which can be pronounced.

Rubber ground-sheets of the 4 by 6 foot variety are helpful in protecting your camera and equipment when traveling on either land or water. Precaution must be taken to protect any metallic objects from the salt spray of Hudson Bay waters. Metal parts should be dried thoroughly and then oiled lightly after exposure to such conditions.

The usual, time-honored camera procedure is used here as in any other locale. Since the native Eskimo can neither read, write nor speak English, and having but recently emerged from the "Stone Age" period, he cannot be depended upon to play parts for the benefit of your camera. You must film the "real McCoy" in activities whenever they take place, whether it be Mamma Eskimo chewing her mukluks to soften them up a bit or Papa—no, it won't be Papa, for Mamma does all the work, even to carrying moss home on her back from far inland, to insure that there will be fuel for another cup of tea.

Beware of the Eskimo sled dogs. Here in the central arctic regions the dogs are extremely vicious and never to be trusted. Film them only with a telephoto lens [Continued on page 422]

16mm. scenes by Lewis Rasmussen



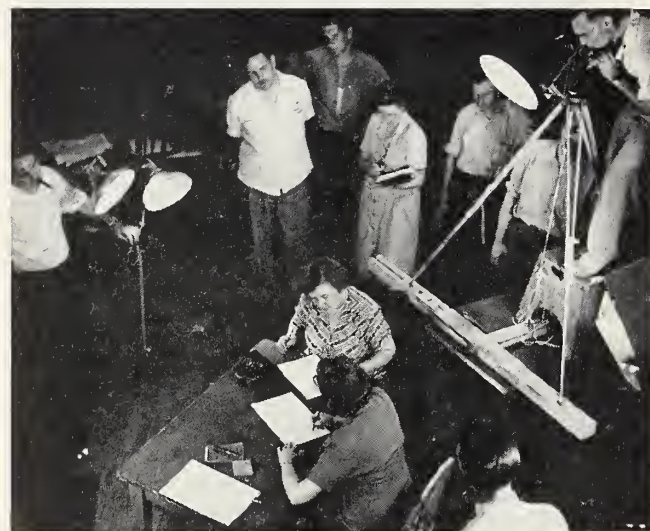
HUMAN INTEREST is predominant in *Arctic Holiday, 2000* foot 16mm. color study of Eskimo life in the Far North.

How a little theatre group in London, Canada, produced an amateur film now used by the Dominion Government. That is the story of

Harry MacKellar



JOHN W. JONES, ACL, chief cameraman for LLT film, has camera C-clamped to ladder as Blanche Hogg, director, calls "Action!"



DORIS ISARD, acting as play director, plots action areas for Alice McKenzie, set designer. Note handy, homemade tripod tee.

Photographs by London Free Press



A SCALE MODEL, in colors of future set, is studied by drama technicians. Shot started as closeup, dollied back to medium.

PRELUDE TO PERFORMANCE

JOHN W. JONES, ACL

Chairman Motion Picture Committee, London Little Theatre

IT ALL started out simply enough. A small group of us here in the London (Ontario) Little Theatre decided it would be fun—and perhaps ultimately helpful—to make a short teaching film on the techniques of play production. One reel, we thought, in black and white. That would be about all we could afford, with the \$300 budget allotted us by LLT's board of directors.

Now, three years, \$1500 and 1800 feet of Kodachrome later, that "simple" production has come to its triumphant climax. The picture, *Prelude to Performance*, has its premier screening here in our Grand Theatre on the seventh of this month. Following that, prints of the film will be released simultaneously in thirty cities across Canada, and it is estimated that in less than three years 100 or more prints will be in circulation. For, to our great surprise and satisfaction, agencies of the Dominion Government, in Ottawa, have expressed interest in our efforts. Sponsorship of the film has been assumed by the Physical Fitness Division, Department of National Health and Welfare, while its country-wide distribution will be handled by the National Film Board. . . . Not bad, for what started off as a one reel quickie!

LONDON EARLY PLAY CENTER

But before telling you *how* all this came about, it may help to sketch in the *why* of this truly amateur production. Perhaps it was simply in the cards. For some form of amateur theatrical activity has trod the boards here in London since 1837. In that year, red-coated members of Her Majesty's 32nd Regiment of Foot converted an old warehouse into a theatre; by 1840, civilian players as well were in the group.

The London Little Theatre, we like to think, is a direct descendant from this colorful forebear. There had been other amateur drama groups, of course, during the years. But in 1934 the four largest units merged their resources to create the thriving group which the LLT is today. From 800 members in that year, we have grown to 10,500 enthusiasts in 1950. Our Grand Theatre, a 1200 seat, air conditioned playhouse equipped with every modern technical facility, is wholly bought and paid for. And from it, for years, speakers from our Drama Extension Committee have gone forth to guide others who might wish to start a little theatre movement. It was to aid these instructors that *Prelude to Performance* was first conceived.

A YEAR IN PLANNING

The project moved slowly at first. There was, reasonably enough, the rather considerable question as to what subjects should, and what should not, go into the film. We took our time, and the advice of LLT's sixteen stage

Photographs by National Film Board of Canada

directors, in deciding. From each we asked for a synopsis of the material that should be included in such a teaching film. Pooling all of the points submitted gave us our first real working start. Then, at joint meetings with these same directors, we patiently molded this huge agglomerate into a film treatment outline which was approved by all.

Now, with the one reel picture a plan of the past, the money bogey raised its hideous head. A project of this apparent size would probably run into five or six reels. The enthusiasts felt also that color was a "must." Obviously, the budget would have to be increased. By this time, though, enthusiasm for the film had so mounted as to bring with it increased funds. We could not, however, entertain any frills or extravagances.

TWELVE DAYS IN PRODUCTION

At long last our new venture was ready for actual production. Mrs. William Hogg consented to be the director. This choice was logical. Aside from her outstanding abilities as a drama director, she had previously worked with me on a lesser project. Also, she had just completed the LLT stage production of *As You Like It*. With the players, scenery, costumes and props of this drama still available, we decided to use its production as our teaching example.

By the first of June, Mrs. Hogg started the adaptation of our approved treatment outline into a filming script. The final scenario contained 228 scenes, of which the majority were shot on our Grand Theatre stage. But available theatre dates allowed us only twelve days before summer stock moved in. That meant shooting an average of sixteen scenes each evening! And it is well to remember that all members of this amateur organization have, perhaps regrettably, to work daytimes for their living.

Although we were fortunate in having ample voltage and experienced stage lighting men, we soon found that backstage lighting equipment is not ideal for cinematography. Thus, we had to design and build what became our basic lighting unit. Using 1 by 3 inch pine boards, we made a frame 4 by 12 feet in size. Porcelain sockets were screwed to the frame and filled with RFL-2 photo-floods. This supplied 20,000 watts of illumination—and quite a strain on our fuses. But, by suspending it over the stage from the fly lines, we could adjust it to nearly any place or angle. Fill and back lighting were supplied by an assortment of borrowed No. 2 and No. 4 reflectors, plus some photo-flood adaptations of stage lighting units.

Harry MacKellar



CASTING CONFERENCE, shot from theatre balcony, gives general view of production area. Overhead lighting unit was homemade.



CHECKING COSTUMES is one of the countless activities shown in drama film. Here Rosalind gets a going-over from Flarrie Odd-liefsan, center, and Mrs. MacKenzie, as director Isard waits.



STAGE MANAGER giving final instructions at a dress rehearsal keys another sequence in teaching film, *Prelude to Performance*.

On the production side, the director had a small group of assistants, while I, as cameraman, had a similar group assisting with camera setups and the necessary grip work. In fact, most everyone doubled in brass to speed up the many elaborate scenes. Intuition, common sense and established movie practice called for the safety of covering shots on most of the scenes. But even if our budget had permitted it, our time limit did not. Our average film consumption was at a ratio of one-and-a-half shot to one used. This percentage increased later to almost two for one, due to experimenting with title problems.

AT LAST THE EDITING

In early July we received our entire 1800 feet of processed Kodachrome. Hand viewing the results dispelled our fears. Only about a half dozen of the smaller scenes had to be retaken; and, as they required only limited settings, we were able to simulate the original and now unobtainable sets. With these remade, an edge-numbered, black and white work print was ordered, and to Mrs. Florence Smith was assigned the long and tedious job of editing. And, as we movie makers know full well, this important and creative task can truly make or break a picture.

[Continued on page 429]

For those who want the finest **IN 16mm. MOTION PICTURES**

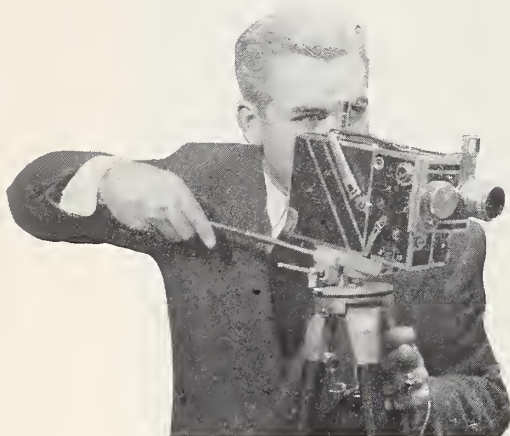
The "Special II" is the camera...

There's just no comparing this superb, top-of-the-line Kodak motion-picture camera. It's lengths ahead in built-in features . . . in filming range . . . in capacity for special effects. It's far and away the world's most versatile 16mm. movie camera!

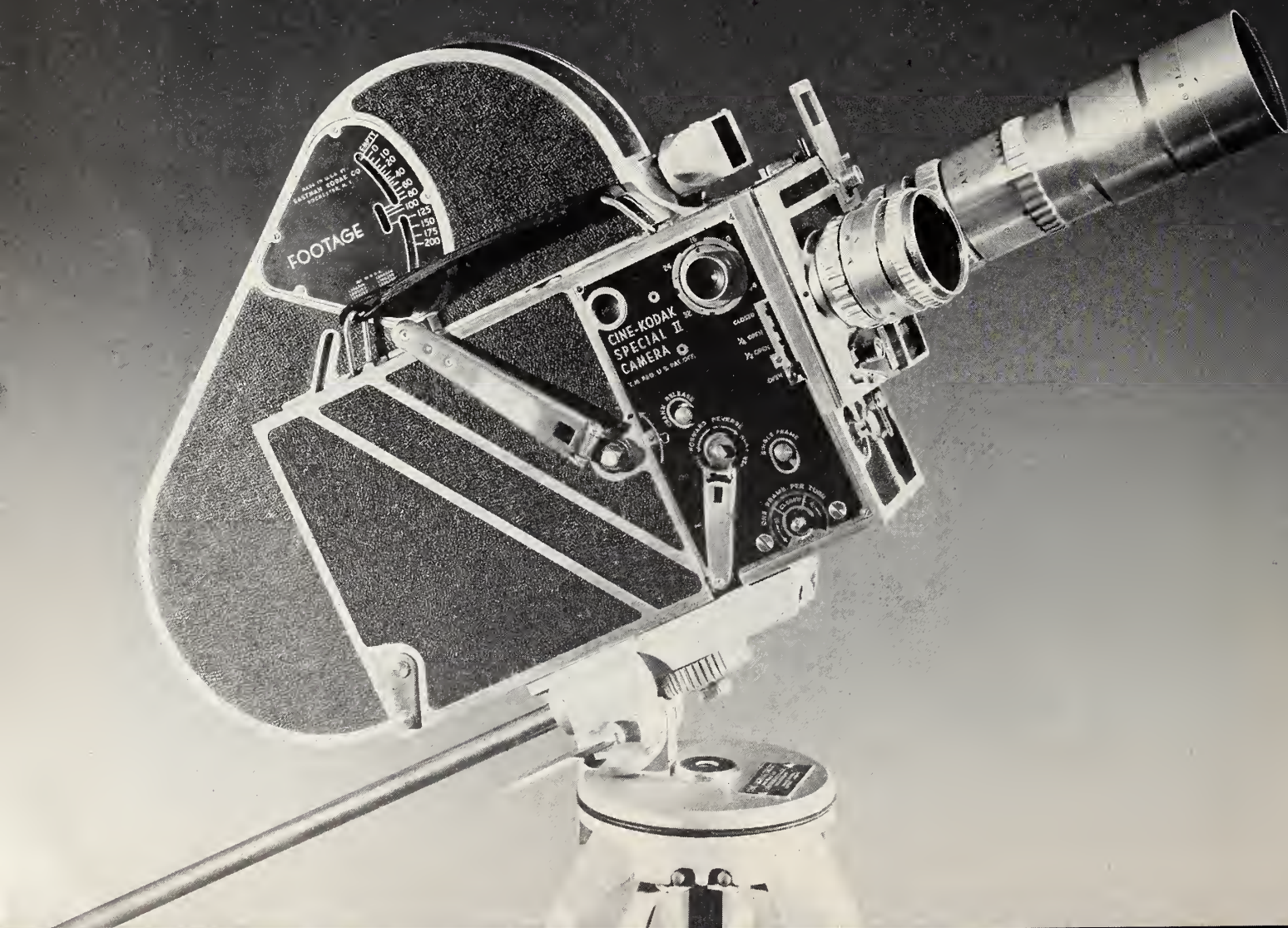
Name your cinematic effect—the "Special II" makes it possible . . . through controls that are part of the camera itself. Fades, dissolves, mask shots, varied-speed movies, animation . . . and others—are easy, in-the-camera operations with this unique 16mm. motion-picture maker.

Fully capable . . . amazingly precise—yet a camera that retains much of the ease and all of the operating economy of home movie cameras . . . the "Special II" is with excellent reason the top-choice camera of the movie experts.

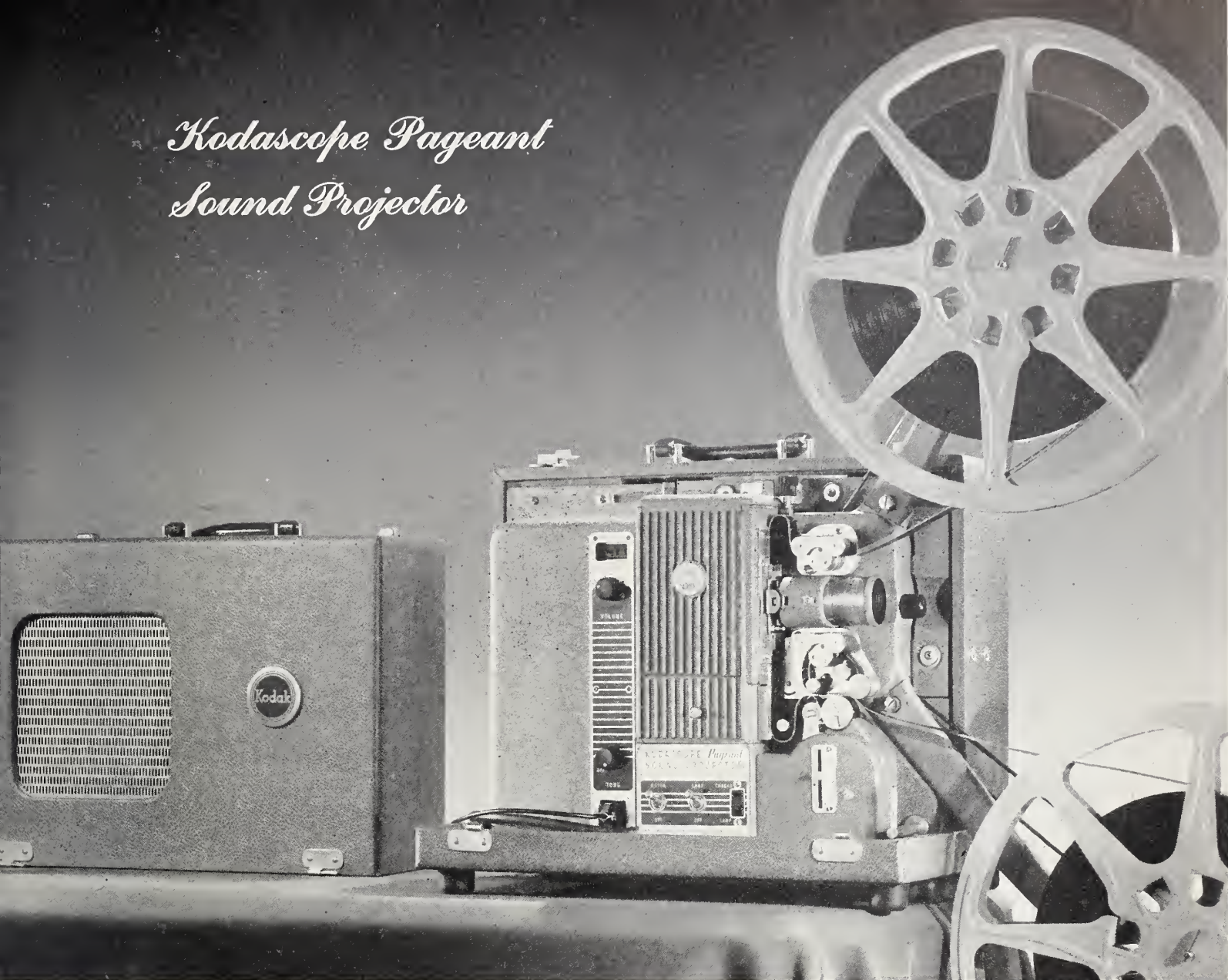
Complete with 100- or 200-foot film chamber . . . with $f/1.9$ or $f/1.4$ Kodak Cine Ektar Lens . . . it's priced from \$898.50, including Federal Tax.



Cine-Kodak *Special II Camera*



Kodascope Pageant Sound Projector



The "Pageant" is the projector...

It's Kodak's newest... Kodak's finest... lightweight sound projector!

Through wonderful new developments in design and construction, the "Pageant" couples the convenience in handling of "midget" projectors with the quality of performance of full-scale machines. Though it weighs under 33 pounds complete, though it's fitted in a case scarcely larger than an overnight bag, the "Pageant" offers everything you'll need for superb 16mm. sound—and silent—projection.

Quality features by the score—fast 2-inch $f/1.6$ Lumenized lens with field flattener... 750-watt lamp... takes accessory lenses, a 1000-watt lamp, for unusual conditions... built-in microphone jack... 7 watts of undistorted amplifier output on AC... big 8-inch speaker... maximum stability of film at the scanning point assured by a silicone-oil-damped roller... Fidelity Control focusing of the scanning beam... AC-DC operation... and many others.

Even the price is a feature—just \$325, complete with case.

Prices are subject to change without notice.



Eastman Kodak Company • Rochester 4, New York

Kodak
TRADE-MARK

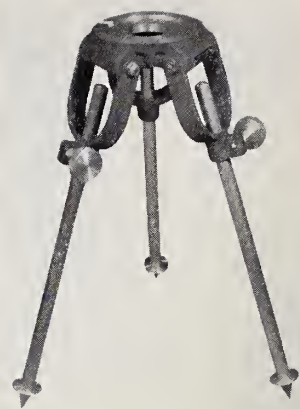


BASIC MODEL of heavy duty tripod is seen above, mounted on triangle and with standard, interchangeable friction pan head.



HIGH-HAT TRIPOD, for low-angle or cramped-quarter shooting, accepts any of pan heads discussed here.

THE BABY TRIPOD, an adjustable base unit for use with interchangeable heads, is pictured at right.



LET'S TRY A TRIPOD: 2

Second and last of a series on tripod types and their uses

FREDERICK G. BEACH, FACI

IN *Let's Try a Tripod: 1*, which appeared last month in this magazine, we examined in order the following items of interest: six sound reasons for using a tripod; camera supports in the "pod" family, such as the unipod, neckpod, carpod and the like; light amateur tripods, generally of the still-camera variety, with an added pan head, and heavy amateur tripods, generally with the pan and tilt head as an integral part of the unit.

We concluded by mentioning the heaviest class of camera supports—those tripods which are designed primarily for use by professional or commercial film makers. And, because of the considerable difference in both bulk and cost between these instruments and their lighter-weight counterparts, we promised to survey them separately in a second discussion. That discussion follows herewith.

USE DETERMINES DESIGN

As suggested last month, the selection of one type of tripod over another depends primarily on the work you wish it to do for you. Such is certainly the case with these heavier outfits, where a number of combinations can be made between the legs (or base unit) and a variety of pan and tilt heads. Since the design of the base unit (in a representative line of these heavy-duty tripods) is almost identical, let's examine it first in this survey.

DESIGN OF THE TRIPOD BASE

Obviously, the primary function of all tripod legs is to create a steady platform for the camera. Therefore, it stands to reason that the more contact the top ends of the legs have with the tripod base, the firmer they will hold it. Because of this, legs of the spread "V" type—with each upper point of the "V" gripping the tripod base—have become almost standard design in the heavy tripod field.

Legs of this type are generally made of wood (often maple) which has been pre-treated to prevent moisture absorption and consequent warpage. The legs extend over two units only, thus providing for a generous overlap (and greater steadiness) between the upper and lower unit. The locking device is of the quick, wrist-action type, making for ease of adjustment and maximum rigidity even at full extension.

The lower ends of these legs are equipped with reversible tips, one shod with a stainless steel point, the other with a rubber covering, for maximum grip on any type of surface. Directly above these points on each leg are small metal extensions known as "step-downs"; these make possible a positive insertion of the points into any soft or spongy surface. At the top end of each leg, on the underside of the metal base, are ring-bolts, or tie-down brackets, for anchoring the tripod with a tie-down chain when working from a car top or other moving platform. A gadget bag for extra lenses, exposure meter, filters and the like also may be hung from these rings.

With allowances for slight variations in weight and size, all of the tripod base units illustrated on these pages have these design features. Manufactured by the Camera Equipment Company, they are soundly representative of the heavy-duty tripod in its various combinations.

PAN-TILT HEADS VARY

Since the base unit is generally the same, the variety of combination is attained by differing designs in the type of pan-tilt head being used. These are of three general types: (1) the friction head; (2) the geared head, and (3) the so-called gyro head.

Simplest of the standard pan-head and base combinations is that comprised of a "V" type base unit and a friction-type head permanently installed on this base. Such a tripod is the Mini-Pro, Jr., a CEC combination which offers the serious amateur a maximum of steadiness commensurate with its construction. The friction head here provided is of lightweight yet sturdy aluminum, with adjustable tension on pan and tilt movements and separate locking devices for each path of movement. Two-way spirit levels are mounted at the rear to assure accurate leveling. This combination is regarded by the manufacturer as offering adequate steadiness for all but the heaviest of 16mm. commercial camera units.

INTERCHANGEABLE HEADS

For the larger units—such as a motor-driven, 400 foot capacity Cine-Kodak Special or the Filmo Specialist—a similar but sturdier version of the Mini-Pro is found in the Professional Junior tripod. Here, however, the

standard friction head is removable from the base plate—and therefore interchangeable with other pan-head types as the job dictates.

THE GEARED HEAD

Where pan and tilt movements of controlled slowness and steadiness are required, the geared tripod head often is indicated. In its design, crank handles (or, on occasion, wheels) act on individual gear trains controlling the pan and tilt actions. For ease of operation and smoothness of camera movement, the geared head should be designed with a small-to-large gear ratio, so that a sizable crank handle movement will create only a slight pan or tilt movement. Removal of either of the handles from its operating position automatically locks the movement which it controlled.

The geared head is used effectively for very slow follow shots, for the smoothest of panoramic coverage, and it is handy in tabletop and animation work. Professionally it is used in Hollywood for process background shooting, where any unevenness in the rear-projected image would be noticeable against the players down front. With the heaviest professional camera units, such as a camera in a blimp (sound-proof housing), a geared head with two gear ratios (one fast, one slow) sometimes is called for.

THE GYRO HEAD

Third of the standard pan-and-tilt designs is that known as the gyro head. In it a series of gears and flywheels is so arranged as to create resistance when pressure is applied to the pan handle. Requiring a minimum of skill to operate, the gyro head has a reassuring action to the operator and will insure against sudden jerks in pan or tilt movements.

Usually such a head has two operating speeds, to match the cameraman's needs in filming fast or slow action. With these facilities, it is often preferred for shooting horse races or football from camera distances where telephoto lenses are a necessity.

HIGH-HATS, BABIES, TRIANGLES

Supplementing these basic camera support units are such accessories, handy when needed, as the high-hat tripod, the baby tripod and the tripod triangle. Singularly misnamed, the high-hat is actually a very low unit convenient in shooting close to the floor or in cramped quarters. In the version illustrated, any one of the three

Frederick G. Beach, FACL

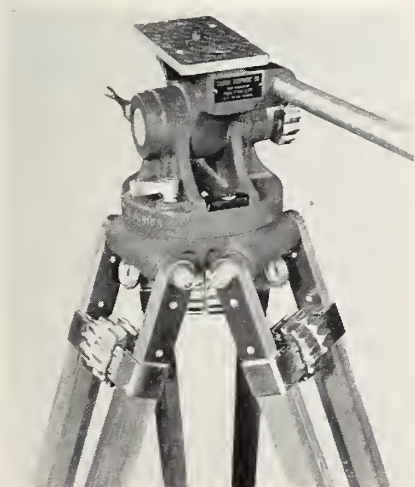


HERE IS THE HEAVY DUTY KIND of commercial filming for which these tripads were primarily designed. Note use of mask box.

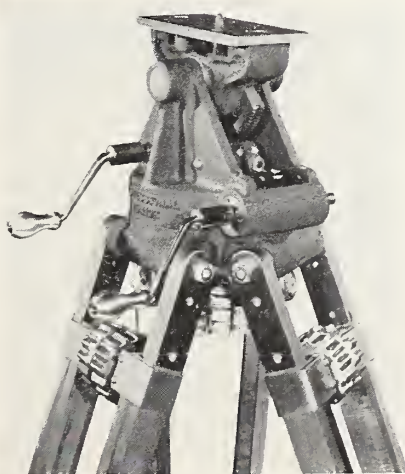
standard heads may be affixed to the high-hat base. The baby tripod is likewise a low-angle camera support, but with a certain amount of adjustment possible in lens height. The tripod triangle was illustrated last month, and its non-slip function should be familiar by now to all readers of this magazine.

These, then, are representative examples of the sturdiest tripod units available to the non-theatrical cameraman—be he an amateur or a 16mm. commercial producer. In examining them, ask yourself whether *your* camera and the production demands you make of it call for the qualities offered here. If so, one or the other of these heavy-duty tripods may well be your meat.

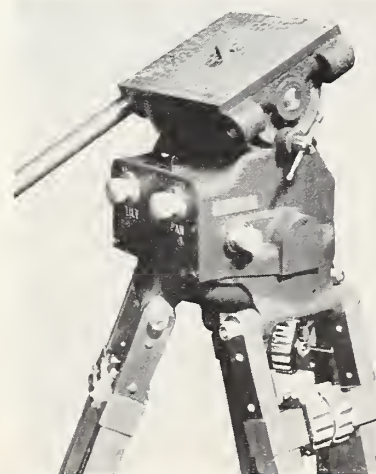
At the same time, the prudent amateur cameraman will bear in mind that heavy-duty tripods must of necessity be relatively heavy in weight. Such an accessory should not be bought simply because it *looks* impressive. Decide how *much* tripod you need, then buy one that fills your need.



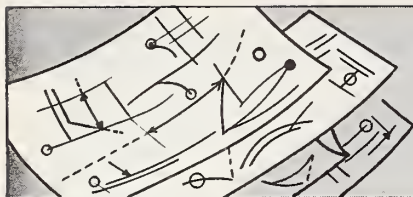
FRICTION HEAD, in closeup, shows control arm, level, and separate pan-tilt locks.



GEARED HEAD, in closeup, shows tilt gear and positioning of pan-tilt crank handles.



THE GYRO HEAD, with separate pan and tilt locks and fast-slow speeds, is seen above.



The Clinic



CELLOPHANE BACKGROUNDS

For making a beautiful background for a title, take a piece of slightly wrinkled yellow cellophane. Place this over a background card of another color (I use the green Mittens titling board), and then align your white letters on top.

Shooting out of doors, as I do, you should work in open shade so that there will be no highlight reflections. The result is really beautiful and quite different. I have had several compliments on my titles made in this way.

VITELLA ZEISLOFT

Toledo, Ohio

* * *

PART OF THE FUN of personal movie making is experimenting with new materials and new ways of telling a story. Titles that are pleasingly different often result from this approach.

* * *

IF YOU HAVE a favorite musical recording with a pronounced rhythm, it might be interesting to develop a sequence with action specifically matching the sound.

* * *

PROJECTION POINTER

We started out with wanting to get a longer projection throw for a larger screen image, so we moved the projector into the next room and began shooting through the open doorway. This also tended to reduce projector noise, which was what led us to the following.

Simply build of the lightest weight "compo" board a partition which will fit snugly into the frame of the doorway. Set into it at appropriate heights two plate glass ports—one for the projector beam, the other for use by the projectionist. A couple of metal handles screwed to the partition make installing it easier.

IAN POLLARD, ACL

Dunedin, N. Z.

* * *

TRY TO AVOID ever touching the soft optical glass of your camera or projector lens with your fingers. To prevent scratching the delicate surface, clean with lens tissue or a special brush.

* * *

USE OF A RUBBER LENS CAP is an excellent protection for the eye of your camera. But don't forget to take it off while filming!

* * *

HAVE YOU EVER thought of making still picture enlargements from your best frames of movies? There are special enlargers on the market for this purpose—working in color, too.

MANY FILMS are too skimpy—jumping from scene to scene without proper build-up. A subject worth showing at all is usually worth several scenes from different camera viewpoints and distances.

* * *

IN USING PHOTOFLOOD lamps for indoor filming, avoid overloading your electric lines. The usual house circuit is fused for 15 amperes, enough to carry three No. 2 lamps or four of the 375 watt medium-beam units.

* * *

TRAVEL FILM TIPS

Item 1: For keeping some sort of reference record of key scenes in my travel shooting, I borrow my wife's lipstick, daub the number of the scene on a window of the car, and shoot two or three frames of it as identification. Later, in editing, I can check this against a similar number and accompanying data in my notebook.

Item 2: For a title background of universal mood and meaning, try shooting a blue sky flecked with drifting white clouds in the corners. Type A Kodachrome *without* the correction filter will intensify the blue tones; it also makes possible working under photofloods later when you double expose your white letters on a matte black background. If the clouds aren't moving fast enough to suit you, expose at 8 frames per second.

HOMER E. CARRICO, ACL

Dallas, Texas

* * *

IF YOU MUST USE Type A (artificial light) Kodachrome for daylight scenes, be sure to use a conversion filter. Otherwise your scenes will be over-bluish.

* * *

HAZY AUTUMN SUNSHINE has certain advantages over the brighter summer sun for filming. Diffused light produces softer highlights and shadows, very effective in closeups.

* * *

ANTI EDGE FOG

We all know and, I hope, follow the basic caution of loading and unloading roll film in shadow or other subdued light so as to avoid edge fog. However, sometimes in the field this may not be possible. Under these conditions especially do I recommend using a simple film "loading box" as an added precaution.

Secure an empty roll film can of the correct size. Using the bottom half (which fits more snugly), cut a slot in its rim from the edge to the

Pictures, plans and ideas to solve your filming problems

base; about $\frac{1}{8}$ of an inch in width will do. Now line the edges of the slot with adhesive tape so that film may pass through it without being scratched.

In the loading operation, place the new roll of film in the can with the spindle slotted side of the spool facing out. Position the spool and can on the camera spindle and carry out the threading operation with the protective can still in place. When all is in readiness, swiftly remove the can and close the camera door.

F. C. MOULTRIE

Toronto, Canada

* * *

HOW ABOUT COLLABORATING with the local police in making a movie on highway safety? Good films on such topics are needed to cut the high accident toll in our country.

* * *

IF YOU ARE FORTUNATE enough to have a television set, you have a constant stimulus to make better films. You will get many ideas for camera angles from television.

* * *

THAT UNDEREXPOSED EFFECT of certain landscape films may be due to haze instead. A Skylight (ex-haze) filter is helpful under these conditions.

* * *

MORE ON A MATTE BOX

I would like to add my suggestions to the item on matte box use in the August *Clinic*. For my 16mm. camera, I find the Cooper Series 7 sunshade a very good unit. Square in shape, it offers a sliding drawer in the back in which filters and masks can be interchanged swiftly. A Series 6 would probably be about the right size for 8mm. cameras.

HUGH MOAD, ACL
Kansas City, Mo.

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

A PACK-AWAY PLAYHOUSE

A Chicago amateur filmer describes the "fold-up" features of his Cellar Cinema

CHARLES T. KLOEPFER, ACL

HERE'S our entry in the Cellar Cinema derby. And, at least in one way, it differs markedly from those other homemade cine shrines we've been seeing in *MOVIE MAKERS*. Ours disappears!

Not magically, of course. Although, when you consider that making the entire screen and stage setup takes only ten minutes, it may seem like magic. In other words, our cellar theatre is collapsible. It knocks down in between shows and can be stored away, so that the space it occupies can be used in other ways. Perhaps you (or your wife) would like this feature in your own cine cellar.

STAGE AND CURTAINS

Here's how we set it up. The stage area, in a back corner of the basement, is 10 feet wide and 8 feet deep. It has two sets of curtains, both of them on "travelers" and rigged with draw cords. The front curtains are pea-green in color and of a plain fabric. Behind them, the rear curtains are gold in tone, with a rich brocaded pattern gleaming from the material. Behind both of them, as a backdrop, stands a beautiful, hand-painted Chinese garden scene, done on beaver board and then backed.

Directly behind and above the front curtains I have installed a trough unit of stage lights in three different colors—red, blue and white. Wired on separate circuits, they can be faded in and out from the projection booth. In between the two curtains we place the screen. This too is movable, being mounted on a casted table which is slid into place in a matter of seconds. Black baffles, from above, below and on both sides, are then brought into place to mask the screen. The exact placement of the screen unit is marked permanently on the floor. Out front, the theatre seats twenty five guests on folding chairs.

PUTTING ON THE SHOW

Like the majority of movie makers, we try to put on our shows as smoothly and attractively as possible. Here is our routine.

With the audience seated, the house lights dim and a yellow spotlight (from the rear of the theatre) shines warmly on the pea-green curtain. The overture now begins (we use excerpts from *The Student Prince*) and, as the final strains fade away, the front curtains part, showing the gold curtains gleaming in the spotlight. Flanking the gold curtains are two Chinese lamps, which glow with a soft amber color as the next musical selection—*By A Sleepy Lagoon*—is started.

Then, after a few seconds of this number, the gold curtains part, revealing the Chinese garden scene. The spotlight dims now, leaving for a moment only the two Chinese lamps. Then, slowly, there is a flood of blue light on the garden backdrop, followed by the red lighting, and at last by both the blue and red together to create a glowing magenta. As the second musical selection draws to an end, the front curtains close, the yellow spotlight comes on, and a third musical number is played. It is during the third piece that our stage manager rolls the screen into position and adjusts the masks. On our printed programs we call this entire routine our Musical Stage Montage.

During the screening itself, the full house lights are never brought up between reels. Instead, the front curtain is closed, the spotlight comes on, and a lively organ record keeps the audience in good spirits. A typical program, consisting of a newsreel and four travelogs such as *Cuba-Mericana* or *Hav-Ana Wonderful Time*, lasts just two hours. At the end we conclude with a final curtain overture, the house lights are turned on, and refreshments are served.

Then, ten minutes after the last guest leaves, our Cellar Cinema folds up till the next time.



FROM TOP TO BOTTOM are seen, as described by author, his theatre's outer curtain, inner curtain and lamps, hand-painted Chinese backdrop, the removable screen, and the sound equipment in his projection room setup.

News of the Industry

Up to the minute reports on new products and services in the movie field

Filter cases A new line of plastic filter cases, ranging in price from \$1.35 to \$2.75, depending upon filter series size, is being marketed by Tiffen Manufacturing Corporation, 71 Beekman Street, New York 7, N. Y. Cases are transparent and may be opened with a slight twist. Full information may be had from the manufacturer.

Victor projectors Three new Victor 16mm. sound projectors have made a simultaneous appearance, according to an announcement by Victor Animatograph Corporation, Davenport, Iowa. Designated as the Victor Sovereign, the Victor Escort and the Victor Lite-Weight, Sr., all three models incorporate a new amplifier, an improved optical system and twelve mechanical innovations.

The Escort and Lite-Weight, Sr., models are available with a choice of speak-

ers—6, 9 or 12 inch. The Sovereign features a separately cased 12 inch speaker.

Table viewer A low cost, simple table viewer for 2 by 2 inch color slides—the Kodaslide table viewer, 4X—is Eastman Kodak Company's latest entry in the slide field. Containing in one unit a projection system and one of Kodak's new, black Day-View screens, the viewer sells for \$47.50, with a carrying case available separately at \$15.00. The image produced from 35mm. transparencies is approximately $3\frac{7}{8}$ by $5\frac{5}{8}$ inches, while that from Bantam (828) transparencies is $4\frac{3}{8}$ by $6\frac{3}{8}$ inches. Housing for the viewer is a mahogany-color textalite plastic.

Pan-heads Both DeLuxe and Standard pan-heads are now being offered for separate purchase by Radiant Specialty Corporation. The Standard pan-head features single operation pan and tilt control and is priced at \$6.65, including tax. The DeLuxe model has an extra large camera platform and double action pan and tilt control, as well as a separate panning knob for critical panoraming. It is priced at \$13.30, including tax.

EK booklet The minor but annoying problem of stains is treated at length in Eastman Kodak Company's latest technical booklet, *Stains on Negatives and Prints*. Stains are broken down into two general classifications—white, and yellow and brown—and analyzed by appearance, solubility and stage of appearance in processing. Solutions are proposed for the various blemishes. Punched for insertion in the Kodak Photographic Notebook, the booklet is illustrated and contains charts and a bibliography. It is available from dealers at 25 cents a copy.

Editing tips The art of splicing film and titling is explained in simple, non-technical language in Bell & Howell's *Tips on Editing and Titling*, a booklet selling for a nickel at all photographic dealers. Step-by-step instructions and plenty of tips are featured.

Film guides America's most widely used textbooks—332 of them—are correlated to 382 sound films and 60 filmstrips in Encyclopaedia Britannica's three volumes of *Film Selection Guides*. The guides carry unit-by-unit listings of each of the textbooks and list the films that are pertinent to each of the units.

The first volume, at \$1.50, covers primary and elementary grades. Volume two, at \$1.00, lists books and films for junior and senior high school science courses, while volume three, also \$1.00,



THE KODASLIDE table viewer gives full brilliance and contrast in ordinary room illumination or full daylight.

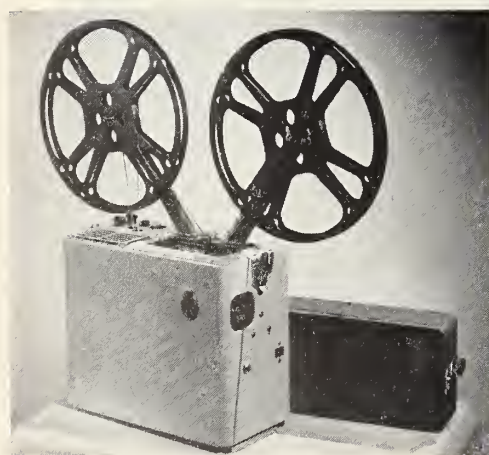
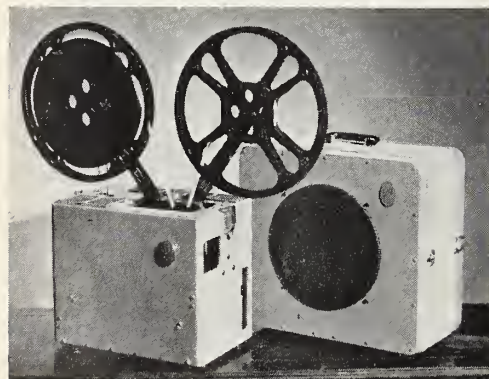
does the same for social studies. The set of three may be obtained for \$3.00 from Encyclopaedia Britannica Films, Wilmette, Ill., or from any of the company's representatives.

Film care A folder on the maintenance and preservation of films is available free of charge from U. S. Photographic Equipment Corporation, 442 Rogers Avenue, Brooklyn 25, N. Y. The publication covers briefly such subjects as cleaning, storing and splicing and ends with a discussion of laboratory procedure.

Anniversary GoldE Manufacturing Company is currently celebrating its 25th anniversary. Founded by Maurice H. Goldberg in 1925, the firm is known for its manufacture of projection equipment, notably in the slide film field. It is located at 1214-22 West Madison Street, Chicago 7, Ill.

G-E Lab Photographic exposure meters have been allotted a special section and a completely equipped photometric laboratory in General Electric's new measurements laboratory at Lynn, Mass. Among the items of specialized equipment employed in the meter section are photometers, recording spectro-photometers and radiometers. The measurements laboratory is part of General Electric's meter and instrument divisions.

Premier-30 Ampro's 16mm. sound projector for 1951—the Premier-30—features a faster intermittent and more efficient shutter and lens than previous models. Other improvements are a simplified case that needs only to have its lid removed for quick setup, a new tilt control and a redesigned sound head. Among technical features are a frequency response of from 40 to 7000 cycles per second, dual



THE VICTOR ESCORT and the Victor Sovereign (top) are recent additions to Victor Animatograph Corporation's 16mm. sound line. Not shown is a third model, the Victor Lite-Weight, Sr.

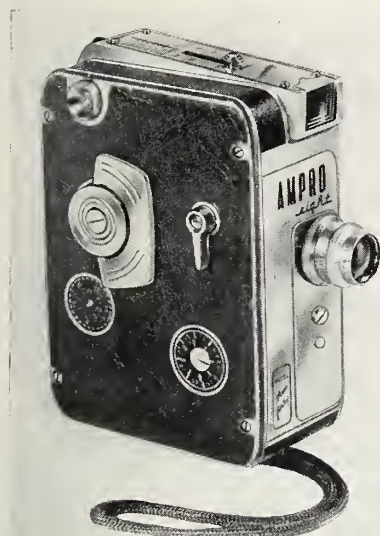
action tone control and a new Alnico 5 permanent magnet speaker. An input, with its own separate pre-amplifier and gain control, has been provided for microphone or phonograph use.

The Ampro Premier-30 retails for \$549.00. It is manufactured by Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

Aerial pix To enable passengers to capture the high-lights of their air flights to and from South America without unpacking their still equipment, the Panagra air line is making Ansco Speedex cameras and Ansco film available aboard its fleet of DC-6 planes. Hostesses and pursers are equipped with full technical information regarding both the cameras and the varying light conditions that are encountered in flight.

Ampro 8 camera Ampro Corporation's first entry in the 8mm. camera field adds a new idea in camera manufacture. The Ampro Eight is said to be the only camera convertible to a turret model at the factory.

Parallax is corrected in the new Eight by an "Accurator," while viewing is simplified by a zoom-type viewfinder

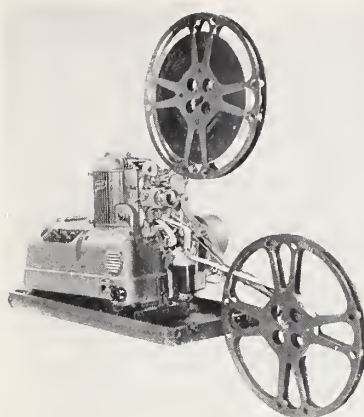


AMPRO'S new 8mm. camera is available in both single lens and turret models. The single lens version may be converted at the factory.

that adjusts to focal lengths of $\frac{1}{2}$, 1 and $1\frac{1}{2}$ inches. A built-in exposure guide pre-calculates the time of day factor.

The Ampro Eight features six speeds from 12 to 64 frames per second, and a lock-down starting button permits the operator to get in the scene. A single winding gives a film run of 10 feet, with a visual indicator within the viewfinder registering every 3 inches of film without view interference.

The single lens model of the new camera, with a Wollensak $\frac{1}{2}$ inch f/2.5 universal focus lens, sells for \$139.50;



REDESIGNED in many details for greater convenience, the 1951 Premier-30 is the Ampro's latest 16mm. sound projector.

the turret model, with the same lens, retails for \$159.50. The single lens model can be converted to the turret model at the factory for \$26.50.

Film guide As an aid to modern agriculture. *Business Screen* magazine has published *The Farm Film Guide*, listing more than 1000 motion pictures and slidefilms dealing with every type of agricultural subject. Many of the films listed are available on a free loan basis. The guide is available at 50 cents a copy from Business Screen, 150 East Superior, Chicago 11, Ill.

Hollywood editor Retailing for the low price of \$27.95, the Hollywood 8-16mm. editor is equipped with steel-gear Hollywood rewinds and a Hollywood stainless steel splicer. The viewing screen is hooded and is $2\frac{3}{4}$ inches square. Illumination is from a 30 watt lamp. The unit is being distributed by Klein Photo Supply Corporation, 42 West 18th Street, New York 11, N. Y.

Cosmolux EdiCase Designed to overcome editing clumsiness by converting the amateur's present equipment into a portable unit, the new EdiCase is essentially a folding carrying case to which over 90 percent of the current editing setups may be adapted. The EdiCase does

away with the rigid baseboard and substitutes a jointed arrangement that may be folded into a compact case when not in use.

The EdiCase now being produced measures 14 by 14 by 8 inches when folded and is priced at \$13.95. Larger units are planned in the near future for Craig and Franklin editors. Folders are available on request from Cosmolux Company, 5713 Euclid Avenue, Cleveland 3, Ohio.

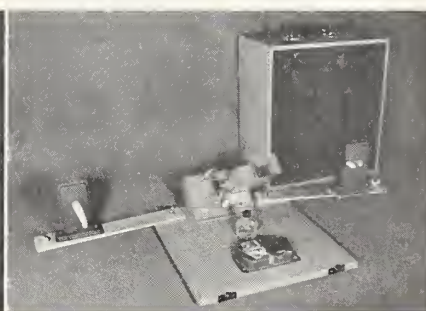
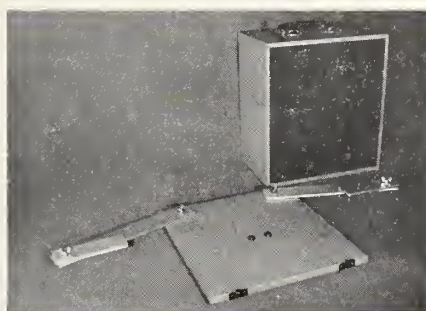
PSA Progress Medal The 1950 Progress Medal of the Photographic Society of America has been awarded to Dr. Loyd A. Jones, head of the physics department of Kodak Research Laboratories. Dr. Jones was honored particularly for his work in the field of sensitometry.

Also honored at the PSA convention was John I. Crabtree, assistant superintendent in charge of the photographic chemistry department at the EK research laboratory. Mr. Crabtree received the first PSA Technical Division journal award for his paper, *Rapid Processing of Films and Papers*. . . . PSA Fellow and Associate honors going to members of the Amateur Cinema League are noted in the *Closeups* department of this issue.

New releases Cornell Film Company, 1501 Broadway, New York City, has completed arrangements with Film Chronicles, Hollywood, for the release of the California company's *Creation*, a Catholic version of the six days of Creation and the 7th Day, the Day of Rest. The film is 16mm. sound, on one reel.

Cornell will also distribute thirteen subjects under the overall title of *The World in Color*, for Alberto Baldecchi Productions, Santa Monica, Calif. The first three releases will cover Rome, Florence and Venice.

Baby booklet Packed with ideas and hints for the still camera owner, Kalart's *How to Take Speed Flash Pictures of Baby* is illustrated with pictures and diagrams. It is available free from Kalart, Dept. 127H, Plainville, Conn.



COSMOLUX'S EdiCase adds easy portability to the virtues of your editing setup. The layout shown above folds into a compact box, 14 by 14 by 8 inches in size. Larger units are planned.

Closeups—What filmers are doing

MEMBERS of the Amateur Cinema League were among those receiving honors from the Photographic Society of America, at that organization's annual convention held last month in Baltimore, Md.

These were Joseph M. Bing, ACL, of New York City, who was made an Honorary Fellow of PSA; Ralph E. Gray, FACL, of San Antonio, Texas, and Harris B. Tuttle, ACL, of Rochester, N. Y., each of whom was named to Fellowship of PSA.

DICKCISSEL! Don't blame us, but that's simply what the man wrote. Said he planned to make a movie on the dickcissel.

Well, that sent us scurrying to the dictionary, and there it was, as plain as punkin' pie: "The black-throated bunting, a common migratory bird of the central United States." You learn so much on this job!

The man behind this slightly improbable production is Howard T. Richter, ACL, of Manhattan, Kansas—which is the central U. S. for sure. He will be guided on the project by Dr. A. L. Goodrich and Dr. Ziemier, both of the Zoology Department of Kansas State College of Agriculture and Applied Science . . . Sounds sensible enough. But —Dickcissel!

DR. ROBERT TURFBOER, of Aruba, Netherlands West Indies, paid us a visit the other day. In New York for business and pleasure, he hopes to take away an interesting reel on the Big Town. There is next to no filming interest in Aruba, but he has tried and will try again to win converts to the hobby and eventually get a club going down there.

In a recent letter from James J. Billings, ACL, of Rochester, N. Y., we learned that Warren Doremus, ACL, has completed a film on Lake George



WARREN DOREMUS, ACL, of Rochester, N. Y., who has just completed a publicity film on Lake George, is seen newscasting for WHEC.

for F. L. Cotton, ACL, a resident of the famed resort. The picture is to be distributed widely to Rotary and other civic groups across the country to advertise the New York vacation spot.

THE annual Mineola Fair amateur movie contest, on Long Island, brought laurels to a number of ACL members again this year. Bert Seckendorf, ACL, of Brooklyn, walked off with four class awards, the grand plaque and \$25 cash for the best film of the entire contest. George Merz, ACL, of Clifton, N. J., also claimed four class awards.

Other ACL winners were Robert M. Coles, ACL, of New York City, first prize, family class; Frank W. Fisher, ACL, of New York City, second prize, story class; Samuel R. Fass, ACL, of Brooklyn, first prize, documentary class



BERT SECKENDORF, ACL, of Brooklyn, receives grand award trophy from John Krause for best film in Long Island's Mineola Fair contest. Watching are W. Sullivan and Mrs. Seckendorf.

and second place, animal class; Arthur O. Gustavson, ACL, of Long Island, second prize, gardens and flower class, and M. W. Obermiller, ACL, of Long Island, third prize, gardens and flower class.

WE spent a pleasant afternoon of late looking at the films Mrs. J. H. Bruce, ACL, of New York City, brought back from Africa. The huge wild game preserves of Nairobi National Park were well covered, as were some of the scenic wonders of Kenya.

A pet lioness yclept Iola, aged nine months and a strapping youngster, is now a resident of the London Zoo; but at the time of filming it ranged freely about the home of Nairobi's assistant game warden, playing with an over-courageous young terrier pup. The screen was as close as we would like to be near the lovely Iola, although Mrs. Bruce can be seen in numbers of shots cautiously petting the big cat.

PERHAPS it was their Scandinavian name—*Rasmussen*. Perhaps the urge was in their blood from some past generation. How else can you explain it when two nice, regular people, living



LEWIS, BETTY RASMUSSEN, of Kenosha, Wisc., are authors of *Camera Trails in the Arctic*.

a peaceful life in a place like Kenosha, Wisc., pack up and go off a'filming in the northernmost reaches of Canada's Hudson Bay?

For that's exactly what Lewis and Betty Rasmussen did, and they tell you what it's like on page 409 of this issue. The result of their trip was the 1600 foot Kodachrome study, *Arctic Holiday*, which already has been seen by more than 300,000 persons in its first year of screenings.

ON the other side of the world and in a warmer climate, G. P. Saxena, ACL, is hard at work shooting *Pilgrimages of India*, a 16mm. sound and color film for Indian educational authorities. An English language sound track will be used on prints for international distribution, which Mr. Saxena hopes can include American movie clubs.

RAYMOND BERGER, ACL, of Buffalo, N. Y., writes us the good news that his film, *The Magnificent Accident*, was awarded a bronze plaque and a special leader in the International Movie Salon held last May at Johannesburg, South Africa. Mr. Berger won silver and bronze plaques two years ago.



CHARLES T. KLOEPFER, ACL, of Chicago, is seen at the microphone of his Cellar Cinema.

Good-by, parallax!

[Continued from page 404]

in Fig. 6, the housing was intended to be a metal casting and therefore has a slightly different external outline. But these external differences are unimportant.

The important features of the housing are the two protuberances which it shows. Looking at Fig. 2, you will see that the one on the right is a solid, circular boss of wood; its diameter is exactly that of the interior of the barrel on my 1 inch lens. The member on the left, however, is not solid. It is drilled out into tubular form and it takes for its inner diameter the outer diameter of the 1 inch viewfinder objective. In use, the boss extension is fitted *into* the lens barrel, the tubular unit *over* the viewfinder. This position is seen clearly in Figs. 3 and 4.

Fig. 5 shows a target test illustrating the accuracy of the unit in operation. Shot at a camera-to-subject distance of 2 feet, the upper frames show the target as seen by the lens after exact centering in the normal viewfinder. The parallax is marked and, with a title card (for example), would be ruinous. The lower frames show the perfect correction achieved by centering the target through the reflex finder unit. Equally accurate corrections will be obtained at any distance.

ADAPTED TO YOUR CAMERA

Now . . . how are you going to adapt this design to *your* camera? It's a relatively simple job, if you go at it slowly and carefully. Wood is recommended as your material, since it is light in weight and easier to work with than other materials. I shall, for discussion's sake, give dimensions of the pieces needed; but you should understand clearly that these are a guide only. For the smaller 8mm. cameras, they probably can be scaled down by one quarter to one half. The final dimensions of the pieces *you* use will depend on the size of your camera and, fundamentally, on the amount of offset (or *pitch*) between the center of your lens and the center of your viewfinder. Don't let the pictures mislead you. This design can be adapted to your camera whether the offset is vertical, horizontal or diagonal.

You will need all told five pieces of wood. These should be of smoothly dressed white pine or poplar, and they must be dry and well seasoned. Their suggested dimensions are as follows:

- 2 units—2¼" by 5" by ¼"
- 1 unit—2" by 5" by ¼"
- 2 units—2" by 2" by 3"

Before leaving the millwork or pattern shop (where you buy the five pieces of wood), ask them to cut one end of each of the 2 by 2 inch pieces

10

reasons why

QUICK-SET®

TRIPODS

ARE THE CHOICE
OF THE EXPERTS



- 1** STEEL HANDLE securely locks Pan Head in any position with a twist of the wrist.
- 2** PAN HEAD TOP PLATE gives extra support to camera . . . clears a revolving back . . . permits dropping camera bed for wide angle lens.
- 3** PAN HEAD permits 150° tilt—from 60° above horizontal to straight down, and 360° of pan—around and around.
- 4** LOCKING WHEEL permanently fastened to top plate . . . provides for any required length of camera screw.
- 5** CAMERA SCREW & LOCKING WHEEL are easily, instantly adjusted from front or rear.
- 6** RUBBER CUSHION prevents excessive jarring when camera descends too rapidly on Elevator Column.
- 7** LEGS are rigidly hinged to tripod top, reinforced to eliminate twisting or shaking.
- 8** CRANK has wide sweep for easier, smoother raising or lowering of camera.
- 9** LOCKING RINGS lock legs at any desired extension, with powerful clamping action. No screws, levers, or projections to catch clothing.
- 10** RUBBER TIPS grip firmly on any surface . . . prevent damage or injury.

See the Complete Line of
QUICK-SET TRIPODS
Mail Coupon Today for
FREE ILLUSTRATED BROCHURE

QUICK-SET, INC.
1316 N. Elston Ave., Dept. 6506, Chicago 22, Ill.

Please send me a FREE COPY of your illustrated brochure on QUICK-SET TRIPODS.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

My Photo Dealer Is: _____

HOW TO GET PROFESSIONAL MOVIE AND SLIDE TITLES AT LOW COST!

Step up slide and movie shows with *professional* Titles . . . Get quality that only 20 years' experience can give . . . Same Titles formerly distributed by Bell & Howell. Amazingly low prices . . . Big selection of backgrounds.

SEND FOR FREE samples and illustrated brochure.
TITLE-CRAFT, Dept. M, 1022 Argyle St., Chicago 40, Ill.

GRISWOLD

FILM SPLICERS

for every size and type of film,
sound and silent, perforated and
non-perforated. WRITE for details

GRISWOLD MACHINE WORKS
Dept A, Port Jefferson, N. Y.



FOR X-MAS!

Here is the
**NEW
SENSATIONAL
"EDI-CASE"**

Convert your present editing outfit into a modern portable one! Do away with your clumsy wooden base which always seems to be in the way. Get the new Cosmolux "EduCase" which comes equipped only with swing-out arms and all hardware. You use your own equipment, mount it yourself in a few minutes and have a beautiful portable editor. Made of plywood, covered in modern Aerotweed, arms of strong aluminum, plated hardware. Write to us today for details.

Model "U" only \$13.95

COSMOLUX CO., Dept. MM
5713 Euclid Ave. Cleveland 3, Ohio

at an exact 45° angle. These beveled faces will serve later as the mounts of the two mirrors.

PREPARING THE BASE UNIT

You are now ready to work on the base unit of the reflex finder, which is the 2 by 5 by $\frac{1}{4}$ inch piece of wood. Of fundamental importance in preparing it is an accurate measurement of the distance between the center axis of your lens and the center axis of your viewfinder. If you do not feel competent to measure this yourself, you can undoubtedly get the figure from the manufacturer of your camera.

With this figure determined, lay out on the base piece the two center lines E-E, as shown in view B of Fig. 7. These lines should be cleanly scribed on both sides and both edges of the piece, and will represent what we shall refer to as *pitch*. Also mark on the piece the center line C-C, running lengthwise on both sides of the wood. Now, with a compass, lay out the circle D, centering it on the intersection of lines E and C. This circle should then be drilled out to a size at least twice the diameter of the face of your viewfinder.

MOUNTS FOR THE MIRRORS

You are now ready to work on the two 2 by 2 inch pieces with the beveled ends, the treatment of which is indicated in view A of Fig. 7. On each of these pieces draw in center lines E-E (corresponding to those on the base unit) and lengthwise center lines F-F (corresponding to the similar line C-C on the base unit). Their intersections should fall at the points G-G, which are located midway along the beveled edges. Both lines should be scribed on all faces of the blocks.

The next step is to glue (with waterproof glue or all-purpose cement) the two beveled units to the base B along the face H—all diagrammed in view A. In this operation, it is of fundamental importance that the center lines E on the beveled units are exactly aligned with the center lines E on the base. For it is by this alignment that the line E on the *left* beveled unit is made to pass dead center through the circle D and that (later) the line E on the *right* beveled unit will pass through the lens center.

Allow plenty of time for this gluing to dry. While this is going on, you can busy yourself in preparing the circular wooden boss I (view A), which is to fit snugly into the barrel of your lens. I believe the easiest way of arriving at exactly the right diameter of the boss is to cut a piece from an old broom handle, the diameter of which is just slightly *smaller* than desired. With this as a core, wrap and glue paper around it until you have built up the exact size needed. The boss when ready is then glued to the camera-side of the base

unit, centered exactly on the intersection of lines E and C at the right end of the base unit. The installed position of the boss is seen in view A. Another way of attaching the reflex finder to the camera might be to use a suitable filter adapter ring, provided you can devise some method of securing it to the wood base.

Now purchase from the dime store two mirrors at least equal in size to the beveled surfaces. If they are larger than needed, they can easily be trimmed down with a glass cutter. Glue the mirrors *lightly* (for now) to the beveled faces, and your reflex finder is almost ready for use.

However, in checking it through the viewfinder, you may find that the tip of the left mirror cuts off some of the field. If so, this is because the pitch dimension of your camera is rather close and causes an overlap of mirrors. This may be corrected by trimming back the tip of the left mirror (and the wood supporting it) until the interference disappears. During the development of this gadget, I found that the left mirror need not be so large as the right.

CUT DOWN TO SIZE

After this has been corrected (if necessary), you will have a workable but rather bulky reflex finder. At this point you probably will want to smooth it up into more or less the finished form shown in Figs. 2, 3 and 4. This can be done in two ways: (1) by cutting down the mirrors (and their wooden mounts) until they only *just* give you the full field of view, and (2) by streamlining the outer contours after this cutting down has been completed.

To determine how much excess mirror may be cut away, proceed as follows. Put the reflex finder in place on the camera, making sure that it is fitted snugly and flatly against the face of the standard lens. Mount the camera on a tripod (or other *fixed* support) and train it on a nearby, light colored background. Now, using narrow strips of dark Scotch tape, outline a rectangular mask on the outermost edges of the right hand mirror. Check the positioning of this mask through the viewfinder. If it does *not* show, move all sides in gradually until they just are visible in the finder. From this, determine where the exact field lines fall, mark off a rectangle $\frac{1}{8}$ of an inch larger on all sides than this field, and then trim away the excess of mirror and its wooden backing. The possibility for a similar reduction in size of the left hand mirror should be checked in the same way, and then both of them may be glued firmly and finally in place. The two $2\frac{1}{4}$ by 5 by $\frac{1}{4}$ inch side pieces may now be installed.

The necessary size of the two mirrors and their beveled backing will determine the overall size of the housing it-

self. Thus, the streamlining process (No. 2) will consist simply of paring off all excess materials from the base and side pieces after the two mirrors have been permanently seated.

A final refinement is the addition of the funnel-like tube leading from the hole D in the base piece to the viewfinder of your camera. While this is not wholly necessary to the successful operation of the reflex finder, it does offer two advantages. First, it creates another contact point between the reflex finder unit and your camera, thus assuring a more positive alignment of the optical system. Second, this tube joining your viewfinder to the reflex unit shields the left mirror from extraneous light. By so doing, it helps to create a more brilliant image on the mirror surface.

In presenting this design for the personal use of amateur filers, the author specifically reserves the rights to its commercial production and exploitation.

Arctic camera trails

[Continued from page 409]

at a safe distance, whether they are in harness or tethered out with seal lines. Mosquitoes are a constant threat, and if the wind subsides for only a moment a great horde is there to give you a royal reception. A mosquito bar and a pair of lightweight canvas gloves will give you sufficient protection while manipulating the camera controls.

Birds seem quite tame, perhaps because there are fewer natural enemies about. Often it is possible to film them at close range on the nest; then, after the young have hatched, you can really move in for some super closeups. Tiny arctic flowers grow in profusion and make excellent detail studies. For the best background effect, I have often transplanted the desired specimen to a nearby boulder and then used the sky for a backdrop.

Light conditions are tricky and vary considerably from day to day. Meter readings must be taken regularly to avoid the overexposure which seems to be the usual tendency. Summertime exposures for Kodachrome on a cloudy day are ordinarily made at $f/8$, and with the sun "out" it means stopping down to nearly $f/11$. Since there are no trees, buildings or other light-absorbing obstructions, the light seems to abound in greater quantity.

Filming the white-whale hunt is perhaps the most trying photographic task in the whole far north. The suspense, excitement and very possible danger make such an occasion the thrill of a lifetime. Spray from the speeding canoe, as it engages in a life or death race with the white whale, will foul up the

lens on your camera eight times out of ten; and there seems to be nothing to do but keep shooting until you wind up with a "dry" sequence. Recently, a capable Hollywood camerawoman made several tries, but finally gave it up as a bad job. We filmed seven different harpooning shots before coming through with one sequence that really could be used.

But the climax in arctic camera thrills comes when you find yourself face to face with the advancing, migrating caribou herd. There in front of your camera are hundreds of thousands of caribou, so that the whole earth is covered with these stampeding creatures. What do you do? Sit down right where you are (facing the north if you are lucky enough to have the sun shining), take off all telephoto lenses because you won't need them, remain quiet for a few moments and shortly the milling herd will be so close that you might wish for a wide angle lens. Keep shooting until you get the pictures you want, even up to 10:00 at night, if necessary. By that time you will want to crawl into your pup tent to give your camera and yourself a rest.

Slide showmanship

[Continued from page 407]

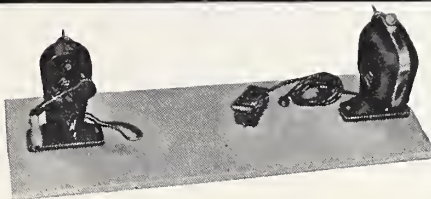
READY TO RECORD

When you are entirely satisfied with everything, you can put your projector and slides away and forget about them. You are now ready to record for keeps. You'll find a dual turntable handy for this work, if you expect to make a change in music smoothly and without interruption. (If you don't have one, borrow another single record player from a friend.) Place your recordings consecutively and within easy reach. Place the microphone of your recorder the right distance from your mouth for picking up the script and the right distance from your record player for picking up the music. Now start your recorder and go to it! You'll find that with a little practice your music and words will fit in perfectly from beginning to end of the slide program. If there's a hitch, you can always erase and try again.

When your recording is completed, take out your slides and projector again, play your recorder and enjoy yourself! You'll be running out and calling your friends for a showing right then and there!

Later, you'll begin to experiment with several voices for the narrative, you'll add sound effects, voices of your friends and family, etc. The possibilities are limited only by your imagination. But whatever you do, you'll never show slides haphazardly or without music and narration again. Why not put your movie know-how to work on your slides?

For Efficient Film Handling



MOTOR REWINDS

Model PD-1 saves time, labor. Equipped with ball bearing, power-driven motor, throw-out clutch for reversing and brake-end geared hand rewind. Foot controlled. Mounted on acid-resisting white enameled panel—40" x 13". A sturdy, complete unit.

RACKS AND CABINETS

Neumade's de luxe storage equipment is offered in a complete line of handsomely finished steel cabinets and racks to preserve and protect your film.

Neumade EFFICIENCY LINES

REELS
CABINETS
CANS

RACKS
TABLES
REWINDS

SPLICERS
CLEANERS
SHIPPING CASES



Write Today for Free Fully Illustrated Catalog Dept. 101B

Est.
1916

Neumade
TRADE MARK
PRODUCTS CORP.
330 W. 42nd St., New York 18, N. Y.

25 YEARS

WITH THE AMATEUR

The People, Places and Pictures of the first quarter-century of Amateur Movies. Old timers will re-live every paragraph of this fascinating recreation of the years when the amateur film was growing up. The all-time great films will be named, dated, described and illustrated. Don't miss this great feature in December's

25TH ANNIVERSARY MOVIE MAKERS

2 1/4 x 3 3/4 COLOR PRINTS 50c each

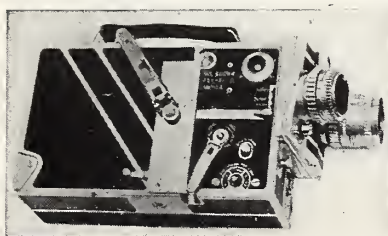
Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

4423 Harvey Way Long Beach 8, Calif.



Make a perfect dissolve every time
with your Cine Special!

Automatic Attachment \$48.00 Plus Tax

JOSEPH YOLO 5968 Santa Monica Blvd.
Hollywood, California

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request

STAHL

EDITING AND TITLING SERVICE
33 West 42 St. New York 18, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound,
Sales, Rental, Exchanges.

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.



16 MM and 8 MM DUPLICATES

8 MM COPIES
OF 16 MM

16 MM COPIES
OF 8 MM

COLOR AND BLACK & WHITE

16 MM SOUND RECORDING

and other services
to 16mm producers

35 MM SLIDE and
FILM STRIP SERVICE

16 MM and 8 MM

Motion
Picture
Service

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

FREE

THE NEXT ISSUE OF



The December issue of **MOVIE MAKERS** will commemorate a quarter century of publishing a magazine devoted exclusively to amateurs interested in making better movies.

This 25th Anniversary Issue will review the history of amateur movies from every angle—filmmakers and their work; equipment, film, lighting, accessories, etc., etc. It will chronicle the technical achievements and artistic advances through the years, and forecast the future of our fascinating hobby.

In celebration of this gala occasion, we make this offer: The editors will send a copy of this history-making issue—free—to each of your movie making friends who are not acquainted with **MOVIE MAKERS**.

The supply is limited. In order to insure a copy for your friends, print their names and addresses in the spaces below and mail the coupon TODAY!

MOVIE MAKERS

420 Lexington Avenue, New York 17, N. Y.

Friend's Name _____

Address _____

City _____ Zone _____ State _____

Friend's Name _____

Address _____

City _____ Zone _____ State _____

Friend's Name _____

Address _____

City _____ Zone _____ State _____

Friend's Name _____

Address _____

City _____ Zone _____ State _____

Friend's Name _____

Address _____

City _____ Zone _____ State _____

Friend's Name _____

Address _____

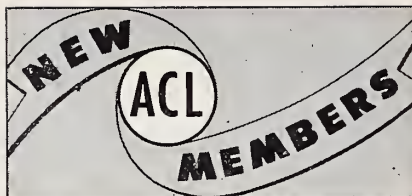
City _____ Zone _____ State _____

Check here if you want a subscription for yourself. One year—\$3.00 ☐

Your Name _____

Address _____

City _____ Zone _____ State _____



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Lt. Francis A. Langston USA Ret., San Diego, Calif.

David H. Larson, Fargo, N. D.

Ernesto Pacheco, Mexico D. F.

G. R. Pierce, Omaha, Neb.

Phil Calhoun, Montebello, Calif.

Harold E. Moore, Memphis, Tenn.

Henry Petrin, Woonsocket, R. I.

Cpl. D. E. Shannon, c/o PM,

San Francisco, Calif.

F. O. Basing, Richmond Hill, N. Y.

Joseph T. Crossman, Menlo Park, Calif.

Dr. Joseph D. Crotty, Cincinnati, Ohio

Walter Deer, Cincinnati, Ohio

Erwin Downing, Cincinnati, Ohio

Edwin C. Elder, Cincinnati, Ohio

Earl Franz, Cincinnati, Ohio

Mrs. Iva Griffin, Cincinnati, Ohio

Gertrude Hairston, Cincinnati, Ohio

Len Laphorn, Cincinnati, Ohio

Carroll Littell, Rossmyne, Ohio

Larry Meiser, Cincinnati, Ohio

Dr. M. Eugene Merchant, Cincinnati, Ohio

Gilbert Mursinna, Cincinnati, Ohio

Elliot Otte, Cincinnati, Ohio

Joe Russo, Cincinnati, Ohio

H. C. Spohn, Cincinnati, Ohio

Ely I. Bergmann, San Antonio, Texas

Capt. James D. Judy, Enid, Okla.

Dr. S. Lotzof, Johannesburg, South Africa

C. B. Warmels, Grand Rapids, Mich.

Herbert Davis, New York City

August L. Elsener, Springfield, Ohio

I. Friedland, Johannesburg, South Africa

Elmer F. Koehler, Flushing, N. Y.

Hugh Moad, Kansas City, Mo.

Marian C. Morris, Sapulpa, Okla.

Don C. Putnam, Tulsa, Okla.

Glen R. Shepherd, M.D., Kansas City, Kans.

Henry Sweet, Hyattsville, Md.

J. C. van Essen, Emmastad, Curacao, N.W.I.

Dr. Ing. Giulio Borelli, Milano, Italy

Clarence L. Darby, Roselle Park, N. J.

Marvin J. Hannan, Rochester, N. Y.

Paul N. Iverson, Nutley, N. J.

Major Robert G. Lavell, El Paso, Texas

Enrico Oliva, New York City

Francois Chadillon, Montreal, Canada

Dr. C. J. Cornish, Mexico, D. F.

Pfc. Ralph R. Gambino, c/o PM, New York City

J. H. Hartrey, Mt. Lawley, W.A., Australia

Matilda H. Kopf, Richmond Hill, N. Y.

Frank M. Lawrence, jr., Glen Ridge, N. J.

Theodora Vassely, St. Louis, Mo.

Raymer P. Beal, Detroit, Mich.

W. C. Brame, Detroit, Mich.

Laurence A. Chrouh, Detroit, Mich.

Conrad G. Dreydahl, D.D.S., Detroit, Mich.

Max E. Faulkner, Detroit, Mich.

Dr. R. N. Holbrook, Louisville, Ky.

Earle K. Jack, Detroit, Mich.

M. L. Kessler, Brookville, Pa.

C. A. Mewborn, Detroit, Mich.

Frank U. Stubbs, Detroit, Mich.

T. R. Cadwell, Cleveland Heights, Ohio

Earle S. Colvin, Seattle, Wash.

George D. Hayden, Seattle, Wash.

Alfred Kleiva, Kake, Alaska

M. Quantrell, New York City

Mrs. G. R. Sattler, Ozone Park, N. Y.

William A. Thompson, Baltimore, Md.

Hugh N. Wallace, Syracuse, N. Y.
Raymond Antonowicz, Danbury, Conn.
Monroe W. Jeffcott, Fort Meyers, Fla.
Dr. Regis Edward Kay, Marandellas, Southern Rhodesia

Harry Lichtenfeld, Brooklyn, N. Y.

M. E. Oldendorph, St. Louis, Mo.

Russell Wood, RM3, USN, Cape May, N. J.

J. Howard Mitchell, Pittsburgh, Pa.

Joe P. Hedrick, jr., Vernon, Texas

Lt. H. C. Highfill, USN, San Francisco, Calif.

W. H. Keen, Oceanside, Calif.

Rollie Warner, Janesville, Wisc.

Curt Zuleger, Wauwatosa, Wisc.

E. E. Ehm, Portland, Ore.

Marvin T. Rowley, Alexandria, Va.

Robert Wouters, Ituri, Belgian Congo

Baird C. Brookhart, Akron, Ohio

H. A. Durfy, Seattle, Wash.

Borge B. Hansen, Nordby-Fano, Denmark

Paul Hunger, Sorong, New Guinea

Harry E. Kleinkemper, Overland, Mo.

Frank Kreznar, Milwaukee, Wisc.

Henry C. Lazarski, Syracuse, N. Y.

Stephen N. Martin, Pittsburgh, Pa.

Dr. Charles Jay Miller, Pittsburgh, Pa.

H. K. Umpleby, Junction City, Ore.

Jerry Abrams, Chicago, Ill.

Murray D. Getz, Houston, Texas

Antonio Villalobos C., Santiago, Chile

I. B. Buccellato, Lourenco Marques, Portuguese East Africa

Lincoln Cahn, Geneva, Ohio

Charles E. Haynes, Decatur, Ill.

Col. Henry C. Newton, Fort Holabird, Md.

Dale E. Bevard, North Kansas City, Mo.

Lester A. Weiss, Kalamazoo, Mich.

Edw. A. L. Van West, Aruba, N.W.I.

Michael Beharka, Clifton, N. J.

W. V. Grimwood, Durban, South Africa

Siegfried C. G. Oeljen, M.D., Waseca, Minn.

Grace A. Porter, Syracuse, N. Y.

F. Holtung, Johannesburg, South Africa

Edgar E. Kirchner, New York City

Alfred E. Madson, Waukegan, Ill.

Arthur B. Schooley, Waukegan, Ill.

Walter J. Schroeder, Chicago, Ill.

Earl O. Soderquist, Waukegan, Ill.

Alex P. Zabore, North Chicago, Ill.

Alfred R. Leek, Wichita, Kans.

Julian B. Neel, M.D., Charlotte, N. C.

Eugene Lloyd Shugoll, Kew Gardens, N. Y.

Stanley S. Atias, New York City

M. J. Egge, Milwaukee, Ore.

J. Escobar, Sao Paulo, Brazil

Don N. Kazery, Jackson, Miss.

Major James G. McConaughy, San Francisco, Calif.

Shawinigan Camera Club, Shawinigan Falls, Canada

Robert J. Drewniak, Chicago, Ill.

Harold Mulbar (DAC), San Francisco, Calif.

Alice Ruth Weidemann, Milwaukee, Wisc.

Henri, Polak, Chevy Chase, Md.

Albert Quinn, Mt. Vernon, N. Y.

Nick Yang, Brooklyn, N. Y.

Mrs. David J. Mullin, Beaver Dam, Wisc.

Juan Carlos Sorondo, Buenos Aires, Argentina

Joaquim Vaz Guedes, Vila De Joao, Belo, Portuguese East Africa

Dr. R. D. Hamilton, Indiana, Pa.

Mickey Hart, Modesto, Calif.

Clarence F. Oliver, Rahway, N. J.

Dr. D. Hoyt Simpson, Atlanta, Ga.

Gertrude J. Hayes, Bridgeport, Conn.

Col. R. S. Macrum, Mitchel AFB, N. Y.

Major Victor I. Matson, c/o PM, New York City

Jack Missrie, Mexico D. F.

J. Donald Schwarz, Teaneck, N. J.

Jose Estadella Albinana, Lerida, Spain

John Bendokaitis, jr., Grand Rapids, Mich.

James G. Bridgens, M.D., Kansas City, Kans.

Film your hospital

[Continued from page 405]

is willing, the hospital would be assuming some liability for possible complications which might be ascribed to excitement, lights and so on. Instead, ask one of the nurses, orderlies or maids to play the sickbed role. Further, try to get the hospital to set up a dummy room at the dead end of a corridor. Here you can work without disturbing real patients and you will have more camera room than would be possible in an ordinary ward.

Danger of infection and distracting the surgeon are too great to permit all but professionals filming an operation actually in progress. But many surgical supply houses have publicity pictures involving all standard forms of surgery. The hospital can help you locate these and usually the owners will sell you a silent copy of the scenes you want.

Wherever possible shoot during off hours so as not to disturb the necessary hospital routines. We found the best time to take scenes on the patients' floors was after the visiting hours at night—but work this out with your own hospital administration.

Do not plan many closeup facial shots. Many doctors feel that such shots are unethical, and most hospital personnel are not good enough actors to carry a closeup. Instead, use close shots of the nurses' feet hastening along corridors, the patient's call light, rising bubbles in an intravenous feeding flask and so on.

Many of these restrictions may seem to limit the possibilities of the picture unduly; but they may also compel improvisations which often will improve the production. A camera-shy surgeon, for example, caused us to shoot the scrub-up routine in silhouette, which made an interesting and valuable shot.

Cooperate completely with the hospital administration at all times and, if possible, have someone assigned as a technical adviser and liaison. At the least, have some member of the nursing or medical staffs check the script, titles and commentary for technical errors and misstatements before and after shooting.

If the cost of such a picture is outside your club or personal budget, a service club or similar organization frequently will foot the expenses of film and commercial titles as a civic betterment project.

And if you make such a picture, I'll guarantee you'll have a lot of fun, a lot of work, acquire a good deal of valuable knowledge, and do some really worth while good for a deserving institution.

PRECISION "T" STOP LENS CALIBRATION

Transmission calibration of all types of lenses, any focal length, latest method accepted by Motion Picture Industry and Standards Committee of SMPE.

Equalize your lens stop on all focal lengths for proper exposure density by having them "T" Stop calibrated now.

LENSES COATED FOR PHOTOGRAPHY AND SPECIAL TV COATING—PROMPT SERVICE.

B-111

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

25 YEARS OF THE INDUSTRY

How the major companies serving this field have developed the tools of amateur movies. A year-by-year chronicle of the cameras, projectors, films, lenses and techniques of the first quarter century of amateur filming. Don't miss this great picture feature in December's

25TH ANNIVERSARY MOVIE MAKERS

8mm ARCO 16mm MOVIE FILM

Save By Mail Order!
Buy 6 Rolls—Pay For 5!
FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32
8mm—25 ft. Double 8.....\$1.80
16mm—100 ft. 4.80
16mm—Magazine—50 ft. 2.95
24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c.
B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.
ARCO MOVIE FILMS, INC.
Dept. 311, 8616 Fourth Ave., Brooklyn 9, N.Y.



8MM & 16MM MOVIES

... that are DIFFERENT!

Yes, our 8MM SILENT and 16MM SOUND reels ARE Different. Not hashy re-cuts—but exciting, entertaining reels to sparkle your home-movie shows. You can now buy the best—at the lowest prices ever offered.

NEW LOW PRICES!

4 50 Ft. 8mm reels for only **\$4.99**

3 100 Ft. 16mm SOUND FILMS **9.99**
..... for only

When ordering be sure to specify type of films desired

A *ADULT films—for sophisticated grown-up audiences that like a little spice in their movies.

B FAMILY pictures—thrilling reels for the entire family to enjoy.

C CHILDREN'S movies—the kids will scream with delight at these comedies.

ADULT FILMS OFFERED ONLY TO PERSONS OVER 21

FREE CLUB MEMBERSHIP

If you want to receive your films on approval—with the right to screen them in your own home before you decide whether or not you want to buy them—join our club—MEMBERSHIP IS FREE!!

Paste Coupon on Penny Postcard

MOVIE-OF-THE-MONTH CLUB, Dept. M11
6507 DE LONGPRE AVE., HOLLYWOOD 28, CALIF.

Rush following C.O.D. ☐ 4 8mm films for only \$4.99

☐ 3 16mm SOUND FILMS at \$9.99 on MONEY-BACK GUARANTEE. I PREFER ☐ A ☐ B ☐ C

Please enroll me as a member of the MOVIE-of-the-MONTH Club and send me a reel approximately every month post-paid—ON APPROVAL. If I like the reels I will send my remittance within 5 days after I receive it—otherwise I will return within 5 days (enclosing 25c) without obligation. I may cancel my membership at any time.

NAME..... Age.....

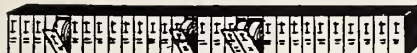
ADDRESS..... Zone.....

CITY..... STATE.....

ADULT FILMS available only to persons over 21 years of age.

ADULT FILMS

*ADULT FILMS feature Hollywood's most gorgeous girls in exotic song and dance routines



8 CLUBS 16

UNICA congress The ninth convention of UNICA (Union Internationale du Cinema d'Amateur) met earlier this fall in Luxembourg. Under the distinguished patronage of H.R.H. Princess Marie-Gabrielle of Luxembourg, the delegates of fourteen nations spent nearly a week in the pleasant interchange of filming ideas and viewing the results of the twelfth international competition sponsored by UNICA.

France took top honors in the scenario and documentary classes with the 16mm. films, *Le Plus Grand Amour* and *Tailleurs de Lumiere*, respectively. Spain occupied first position in the genre class. *Le Plus Grand Amour*, by Dr. E. Cherigie, also captured the Grand Prix de l'UNICA. Spain received the second highest number of points in the competition and Switzerland third highest. The congress next year will be held in London and Glasgow, from August 11 to 19.

Los Angeles 8's The uncut film contest recently sponsored by the Los Angeles 8mm. Club was won by Mildred Cooper with her film, *Animal Antics*. Second prize went to Barry Dance for *This Land of Ours*. *Red Fez*, by Dean Stocks, placed third.

Schenectady Members of the Motion Picture Division, Schenectady Photographic Society, ACL, had the opportunity to show their travel footage at last month's meeting, set aside as Vacation Night. Both edited and unedited films were screened at the gathering.

Auckland winners The honors list resulting from the annual competition sponsored by the Auckland Eight Movie Club, Inc., ACL, of New Zealand has recently reached us. First place winners in the four classes were as follows: *Morning Bruises*, by R. N. Allport, monochrome class; *A Glad Dream*, by P. B. Sutcliffe, color class; *Down on the Farm*, by Henry Gil-

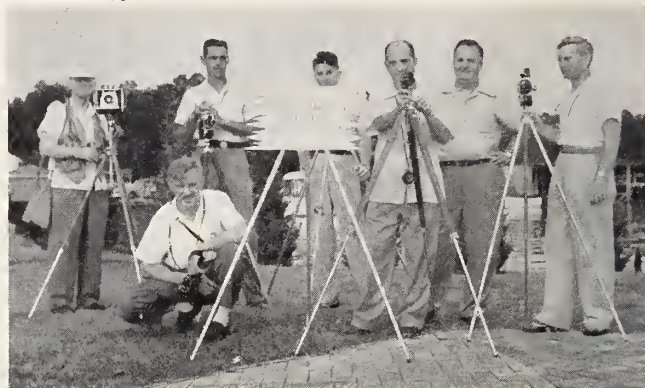
Al Morton, FACL



SEEN AT SALT LAKE were these barn dance high jinks staged by the Utah Cine Arts Club, ACL. Left to right are Paul Walker, LeRoy Hansen, William Langton, ACL, and Richard Carman, ACL.

The people, plans and programs of amateur movie groups everywhere

Earle Gordon, Jr.



PENSACOLA CAMERA CLUB, ACL, has movie outing at Mobile Bay. L. to r. are A. C. Heintze, Norborne Nellums, ACL, W. Womack, Bruce Tompkins, Ed Pazarian, Dr. Clyde Miller and Harold White.

mour, documentary class, and *Auckland, City of Parks*, by E. N. Draper, novice class.

The Mrs. A. L. Reynolds Memorial Cup for the best family film went to K. R. Martin for *Jack and Jill*. The Kodak Cup, for the film receiving highest points, went to Mr. Sutcliffe. The Monthly Competition Shield, for the highest monthly point winner through the year, went to N. Thorne. The Thorne Cup, for the best 50 foot uncut film, was awarded Mr. Allport.

New York 8's A social gathering launched the new season of the New York City 8mm. Motion Picture Club. Hosts were Victor Ancona, ACL, and Mrs. Ancona. Mr. Ancona screened some of his 35mm. color slides, with music and narration on tape, a technique he describes in this issue.

Subsequent meetings of the group were given over to a discussion of editing vacation films, led by Joseph F. Hollywood. FACL, and the screening of the following films: *Overdose*, by Francis J. Barrett, of Seattle, Wash.; *Father Plays Cameraman* and *The Three Fishermen*, by Joseph Salerno, of Milwaukee, Wisc., and members' films.

Minneapolis Highlighting the initial session of the Minneapolis Cine Club, ACL, was a preview of the unedited film recently completed for the Minnesota Society for Crippled Children. The film was produced by a committee headed by Dr. Leonard J. Martin, ACL, and including Elmer Albinson, ACL. John C. Lauber, ACL, G. L. Larson, ACL, Stanley Berglund and others.

Dr. Martin also demonstrated his technique of synchronizing film with a magnetic tape recording and projected his film, *Golden Valley Lilac Parade*. Messrs. Berglund and Lauber spoke on *What I Read in the Movie Magazines* and *Background Music*, respectively. *The Rose Festival* and three other shorts by Stephen Boyles also were screened.

Los Angeles contest Top honors in the inter-club contest sponsored by the Los Angeles Cinema Club went to Andy Potter, of the Valley 8mm. Club, for *The Four Freedoms*. Second place was filled by Forrest Kellogg, ACL, of the Long Beach Cinema Club, for a 16mm. film, *Vacation for Three*. In third place was Mrs. Neva Bourgeotte, also of the Valley 8mm. Club, for *The Ham in Me*. This is the third consecutive year in which the Valley group has captured both first and third places in the contest.

Cincinnati session *Touring South America with Kodachrome*, by Dr. William Germaine, was the feature of a recent screen program of the Cincinnati Movie Club. A subsequent meeting was devoted to filming a vaudeville act under regular stage conditions at the Cincinnati Sanitarium auditorium.

Wichita agenda A "covered dish" dinner opened the fall season of the Wichita Amateur Movie Club in festive fashion. On this occasion an illustrated lecture was presented by Byron Dickey on titling and editing techniques. This was followed by *Our Scandinavian Neighbors*, by J. A. Burnett. A subsequent program featured *Adventures in Europe*, by Dr. Henry Lowen, and a discussion led by John Allen on the subject of editing and splicing. Mr. Allen also spoke at some length on the problems of continuity.

L. I. calendar The lineup of programs for the fall season of the Long Island Cine Club, ACL, includes Clinic Night; a session devoted to judging members' films and prize winning amateur productions; editing and cutting the club production, *A Case of Mistaken Identity*; titling technique; shooting the club leader, the winning design of which was chosen last season; a lecture and demonstration of new equipment, and the De-

cember meeting, at which time the club production will receive its premier showing.

Long Island filmmakers interested in attending club meetings should get in touch with A. O. Gustavson, ACL, at Lynbrook 9-4498, or Harmon R. Traver, Lynbrook 9-8607R. Meetings are held the first and third Mondays of each month at the Lynbrook High School.

Pensacola The Movie Division of the Pensacola (Fla.) Camera Club, ACL, enjoyed an excursion and field day at a resort on Mobile Bay recently. Dr. Clyde E. Miller, jr., was in charge of arrangements.

Rockford plans Members of the Rockford (Ill.) Movie Makers, ACL, have been divided into several groups, each to devote its time and energies to a given filming project. One group will shoot a film, another will edit it, still another will act as a committee of judges. Later in the season the results of these activities will be shown the club as a whole.

A recent screening featured *Columbia River Adventures*, by Julian Gromer, professional travelogian. A meeting last month was devoted to ACL Ten Best winners: *Jones Beach*, by George Mesaros, FACL; *Patti* and *September Peace*, by the late R. P. Kehoe, FACL, and *Chromatic Rhapsody*, also by Mr. Kehoe.

Taft resumes The Taft Cinema Club, ACL, of New York City, has resumed operations after a long summer recess. Terry Manos, ACL, president, welcomed members and outlined the program of activities for the coming season. Two films were screened—*Stanley Goes to Camp*, by Bernard Freifeld, and *It's All Over*, by Mr. Manos.

Contest results The recently concluded quarterly contest sponsored by Peninsula Home Movies Unlimited, in California, was won by Betty Stefanek, ACL, in the 8mm. division, for *What! No Dessert*, and Mr. and Mrs. Caldwell, in the 16mm. class, for *Inboard Speedboats*.

MMPC opener The first meeting of the season for the Metropolitan Motion Picture Club, ACL, of New York City, featured a screening of *Land Snakes Alive!*, 1945 Ten Best winner by Leo J. Heffernan, FACL. The screening session was led off by *Tulip Festival*, by Helen C. Welsh, ACL, of Albany, N. Y. *Why Should I Fear Cancer?*, produced by the Amateur Movie Society of Bergen County, under the direction of William Messner, ACL, followed.

The entire slate of office holders from last year was re-elected for the current



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.
MM-11

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.

COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES

175 Fifth Avenue Dept. M New York 10, N. Y.

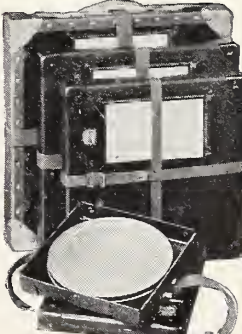
THE MAXIM AWARD STORY

The human side, and the reasons why, of the Hiram Percy Maxim Memorial Award—as told by the daughter of the Founder of ACL, especially for December's

25TH ANNIVERSARY
MOVIE MAKERS



ALBERTO CALVALCANTI, famed director of documentary movies, addresses members of the Foto-Cine Clube Bandeirante, ACL, in Sao Paulo. At the table is Eduardo Salvatore.



TRADE
FIBERBILT
MARK
SHIPPING
CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ **MOVIE MAKERS** does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS SAYS:** No need to be shrewd to trade with me. A square deal it will always be. That's why I'm known the world around. Whenever camera fans are found.—Charles Bass, President. Bass buys 'em, sells 'em, and trades 'em. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **SYNCHRONOUS** motors installed projectors, cameras, \$150.00. Projector governors 16-24 speeds, \$82.50. 16mm. only. M. W. PALMER, 468 Riverside Drive, New York.

■ **ATTENTION AMATEUR CINE CLUBS**—We rent all professional motion picture equipment. Send for free copy of our rental price list. Auricon single system sound cameras, Cine-Specials, Bell & Howell, magnetic recording equipment, Colortran lighting equipment available. THE CAMERA MART, Inc., 70 West 45th Street, N. Y. C.

■ **FREE MOVIE BARGAINGRAM**—WONDERFUL VALUES—8 mm., 16mm., 35mm., sound-silent projectors, cameras, film, accessories. TRADES WEL-COMED. MOCULL'S (Dept. NP), 112 W. 48th, New York 19.

■ **WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES**—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras; 1/2" f/1.9 Berthiot Cinor, \$29.50; 1-3/8" f/3.5 Cine Telephoto, \$34.50; f/3.5 Kodak Ektar (coated), \$44.50. In focusing mounts COATED for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$54.50; 1" f/1.9 Wollensak Raptar, \$57.21; 2" f/3.5 Kodak Ektar, \$49.50; 3" f/4.5 Kodak telephoto, \$59.50. These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att. M. M. James.

FILMS FOR RENTAL OR SALE

■ **CASTLE** Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St. Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ **USED** and new Castle films; 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ **SOUND, SILENT MOVIES**; lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. GALLOWAY FILMS, 3008-5th St., SE, Washington 20, D.C.

■ **FREE** Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102 C, New York 16, N. Y.

■ **HAVE** you filmed ALASKA or MEXICO this summer—add to yours, original (not duplicates) Kodachrome motion picture 16mm. film taken while making adventure pictures for the lecture platform. Price 30¢ a foot. You select as much as you want. All rare shots made in areas difficult to reach. Also exciting pictures of WHITE WATER CANOEING in wild rapids of Northeastern rivers. NEIL DOUGLAS, Explorer & Lecturer, Box 664, Meriden, Conn.

■ **CLEARANCE SALE.** Want a real buy in 16mm. sound films? Take advantage of the I.C.S. 1950 Clearance Sale of 16mm. sound films . . . features, comedies, educational, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M Broadway, New York 10, N. Y.

■ **WORLD'S** biggest stock of used 16mm. sound film bargains—over 200,000 prints on hand! Hundreds of good feature pictures, \$39.95 up. Cartoons, \$5.95; one reel sports, \$7.95; travels, musical, \$9.95; two reel comedies, \$17.95; 100' Panoram musicals low as \$9.95 a dozen. New one reel, discontinued Castle, Pictorial cartoons, musicals, travels, \$7.95. \$9.95. Write for free catalog 10-N. BLACKHAWK FILMS, Davenport, Iowa.

EQUIPMENT WANTED

■ **WANTED:** New or used recording dual turntable without speakers; must be late model and excellent condition. W. K. PAYNE, Apt. 76, Blackstone College, Blackstone, Virginia.

MISCELLANEOUS

■ **KODACHROME DUPLICATES**; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **NO NEGATIVE ? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ "AMATEUR Movie Production," "Money Saving Tips for Movie Makers," both for 50¢ postpaid. SHANNON'S, 505 Franklin, Nurely 10, N. J.

NEW IMPROVED 1950 MOVIE MAKERS BINDER



NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue, New York 17, N. Y.

If Winter Comes...

Don't let your overcoat obscure your membership in the Amateur Cinema League, world-wide fraternity of amateur filmmakers.

Order the lapel-type ACL membership pin and wear it proudly in all weathers!

On a center of rich blue enamel the bold letters "ACL" are cast in gleaming metal. An outer circle of warm red enamel carries the legend "MEMBER — AMATEUR CINEMA LEAGUE." The entire unit is 1/2 inch in diameter and beautifully balanced in its design.

Get the lapel-type ACL pin TODAY!
\$1.00 each

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave., New York 17, N. Y.
Also available is the pin-back safety clasp pin, if you prefer.

season. John R. Hefe, ACL, is president, with Harry Groedel, ACL, and C. Murray Booth, ACL, as first and second vicepresidents, respectively. Alice L. Burnett, ACL, continues as secretary, with Ernest Miller, ACL, as treasurer.

Rockford outing A feature of the outing at Sennissippi Park of members of the Rockford (Ill.) Movie Makers, ACL, was a screening in the park pavilion of *Checking Off the Budget*, prize winning family-travel film by Bruce Johnson. Mr. Johnson was on hand to give the commentary.

Durban The film story competition conducted by the Cine 8 Club, ACL, of Durban, South Africa, was won by C. Ross with his scenario, *The Doctor's Nightmare*. Close runner-up was E. G. Frow, ACL, for his vacation script, *Innocents Abroad*. Mr. Frow was also the winner of the captions contest. *The Compleat Filmer*, produced by the club's Film Production Section, was screened for a highly appreciative audience, according to the current bulletin.

Also screened at recent sessions were *Frolics on the High Seas*, by Dr. G. Stafford-Mayer; *Nongoma Holiday*, *Baby Ian* and *Touring Australia*, by Dr. V. A. Wager.

Seattle screens Early fall meetings of the Seattle Amateur Movie Club, ACL, were devoted to members' films. Among the films shown were *Driftwood*, by A. O. Jensen, ACL; two 50 foot 8mm. color films by Ralph Marsh; *International Boat Races*, by Ralph Lund; travel films by Earl S. Colvin, ACL, George Oyer, Jack Martin and others, and members' movies of the club picnic on Lake Wilderness.

Rochester meeting Warren Do-remus, ACL, 1949 Ten Best award winner with *Escape*, was guest speaker at a recent meeting of the 8mm. Club of Rochester, N. Y. The following films were screened: *Family Album*, General Electric instructional film; *A Wolf's Tale*, by George Valentine; *Crystal Clear*, by Joseph J. Harley, FACL, 1948 Ten Best winner, and *Behind the Dial*, national prize winner by Robert Orr.

Cape Town show The third annual exhibition of members' films, staged by the Cinematographic Section of the Cape Town Photographic Society, in South Africa,



is being presented this month at the Labia Theatre, Cape Town. On the program are *Recaptured Youth*, by Louis Kellner; *Holiday in Switzerland*, by Eugene Hegner; *Tiger and the Tub*, by Basil T. Smith; *Skiing in Kashmir*, by H. B. English; *Floating Dock*, by Ken Howes-Howell, and *We're Having a Baby*, by Lewis Lewis, FACL.

San Francisco A program of varied film fare was presented to members of the Cinema Club of San Francisco at an early fall meeting. *A Gal With A Camera in S. F.* During the War is the rather lengthy title of the opening selection, by Adaline Meinert. This was followed by *A 4000 Mile U. S. Vacation*, by Arthur Fritz; *Carlsbad Caverns*, produced by the Santa Fe Railroad and presented by Larry Duggan, and *Land of the Pueblos*, also under the aegis of the Santa Fe and Mr. Duggan.

On the same evening a talk, *What's New in Photography*, was delivered by Dave Redfield. The program was under the direction of Ben Nichols.

An experiment in stereo

[Continued from page 408]

light sources as they play on even a stationary subject. The effect is heightened still further when the object as well is in rotation. This kind of manipulation is generally feasible only when you are working in closeup and using a single spotlight for the illumination.

I still recall with esthetic pleasure one such shot (in another's filming) where a bowl of gleaming wet clay was turning slowly on the potter's wheel under a fixed lighting from above. Then, as you watched with wonder, the light source itself began to circle the bowl, rimming it smoothly with changing patterns of highlight and shadow. The effect was stereo in the extreme.

Better try it sometime. You'll be delighted with your experiments in this simple, simulated stereoscopy.

Prelude to performance

[Continued from page 411]

TWO TYPES OF TITLES

Meanwhile titles were in production. It was in this work that we used about every trick in our bag, creating for emphasis two main types of titles. The secondary titles were made with white letters on a sage green paper background. Most of these were decorated with tiny plasticine models of apposite characters or objects, produced to order by Mrs. Florrie Oddlifson. Over a hundred models were produced, running from a miniature play-book to a richly colored sylvan stage setting with characters. The lighting of these objects on the title board provided an interesting challenge. Needing to illuminate the model without affecting the letters, we (in effect) created a "pencil" spotlight by using a still projector and controlling the light with a tube of paper over the lens.

Whenever a dialog title was required, we used reverse animation to give accent to the words by their rate or speed of appearance. This tempo was created by having the lettering appear progressively, sometimes as words being spelled, sometimes as entire words and other times as complete phrases.

SCROLL LEAD AND END TITLES

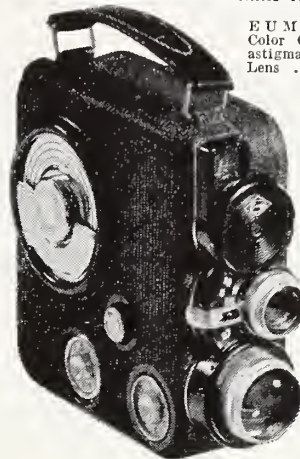
The lead and end title assemblies presented an interesting test of improvisation. Opening in a conventional manner by using white letters against maroon theatre curtains, the title name dissolves into a scroll foreword explaining the objects of our sponsor, the London Little Theatre. As the scroll comes to rest on the last paragraph, a phantom volume of Shakespeare appears and disappears with the fade-out.

The end title dissolves into another scroll assembly carrying the chief credits. The title copy used here was a lithographer's negative of a typeset card—black letters on white. By over-

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator! The Camera That Thinks for You!



EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens\$139.50

← ELECTRIC BRAIN

← ELECTRIC EYE

Popular in Europe for Years! Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer or Write Dept. 2111 for Free Booklet "E"

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.—
50 West 29th Street New York 1, N. Y.

END
THE OLDEST NAME IN 16mm EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate

A EUROPEAN REPORT

The outstanding pictures, people and products of English and European amateur filming, in an eye-witness report prepared especially for December's

25th ANNIVERSARY MOVIE MAKERS

VACUUMATE

FILM PROTECTIVE PROCESS

The SUPER

VAPORATE

PROTECTS AGAINST Scratches, Fingermarks, Oil, Water and Climatic Changes.

ONE TREATMENT
LASTS THE LIFE
OF THE FILM

Brittle Film Rejuvenated

IT'S NEVER TOO LATE TO VACUUMATE

Available through your local dealer or at

VACUUMATE CORP., 446 W. 43rd St., New York, and in these principal cities: Detroit, Mich., Washington, D. C., Chicago, Ill., San Francisco, Calif., Hollywood, Calif., Portland, Ore., Kansas City, Mo., Raleigh, N. C., Manila, P.I., Canada.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1950.

State of New York.

County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared James W. Moore, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, None.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Joseph J. Harley, 27 Upper Overlook Rd., Summit, N. J.; Vice President, Ralph E. Gray, 419 Patterson Ave., San Antonio, Tex.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, James W. Moore, 420 Lexington Ave., New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

JAMES W. MOORE, Editor.

JENNIE ROTOF, Notary Public.

Sworn to and subscribed before me this 13th day of September, 1950. (My commission expires March 30, 1952.)

THE MOTHER OF INVENTION

ACCORDING to the old and oft-quoted adage, "Necessity is the mother of invention." We have, certainly, no intention of disputing this dictum. In fact, it seems to us that its truth has been amply borne out by many of the "How-To-Build" articles we have been running over the months in this, our magazine.

An amateur filmer in Holland, for example, felt the need of an editing viewer; but, because of currency restrictions, he could not buy one. The result—he *built* one. Another amateur, as his skills in film scoring developed, felt the need of a single frame counter on his editing desk. But commercial prices seemed too high. The result—he *built* one. Still others, under the compulsion of unfulfilled needs, have created editing racks, film cleaners, darkroom developing equipment and so on. Surely, each of these inventions has been mothered by necessity.

It should be clear, then, that the old adage is accurate—as far as it goes. But does it go far enough? Does it, faced with the fierce enthusiasm for perfection which fires so many movie makers, tell the

whole story? We think not. Let's look further.

Other articles which we have been privileged to present lead us to this conclusion. Take, for example, the discussion, *Good-by, Parallax!*, on page 403 of this issue. No real *necessity* could be said to have compelled Mr. Merz to the creation of this reflex finder. Or turn back a month or so to the two-part presentation, *Building A Super-Title*. Surely Mr. Tapp could have adequately identified his pictures without this splendid colossus of caption making. Or turn back still further to *A Fading Control for the Cine-Special*. What other amateur would not be supremely satisfied with the fader as already built into this popular camera?

But not Mr. Morton; nor Mr. Tapp; nor Mr. Merz. Able amateurs all of them; more than adequately equipped by ordinary standards, each was driven by a desire for *something still better*. We call that desire *aspiration*. And, citing it as the most important force behind all great amateur films, we would revise the old adage as follows: *Aspiration is the mother of invention!*

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of *MOVIE MAKERS*, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, Inc., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

developing the negative, a dense background area was created with translucent white letters. Having previously determined the rate of scroll speed and camera distance, all that remained was to light the copy from the rear and film at 8 fps to allow stopping down. The maroon theatre-curtain background was then double exposed with correct timing for its opening and closing.

PRODUCTION DATA

You fellow filers who may still be reading may be interested in the equipment used. All filming was done with a Cine-Kodak Special. Nearly all scenes were shot with the 15mm. *f/2.7* or the 25mm. *f/1.9* lens. Apertures ranged from *f/2.7* to *f/3.5*. The title shooting was done principally with the 25mm. lens at various camera-to-card distances averaging about 45 inches. A 50mm. lens was used on the scrolls and inserts. These latter were sections of the actors' lines from playbooks. Even several zooms were used in order to break the monotony of such a large number of explanatory titles.

Factually, our records reveal that our

project cost us more in "blood, sweat and tears" than in dollars. The latter total was under \$1500. Research and experiments consumed the spare time efforts of four persons for the duration of a year. These efforts located the don'ts. Six months and nine meetings later, we completed the synopsis, and it was only from this research that we were able to shoot the entire film in twelve working sessions. Editing and titling consumed about three months' time during an elapsed period of six months. Three thousand feet of Kodachrome and positive test film cost us \$431.00; black and white work prints were \$200; photoflood lights ran to \$95, and sundry items about \$700.

OTTAWA TAKES OVER

By April of this year, even our critics were satisfied with the final editing. Our original thought, of course, was to produce a film which we could use

as a visual guide to other Little Theatre groups. However, our product exceeded our hopes, and it was about then that a Dominion Government film official came to London for a screening. They invited us in turn to show it to the National Film Board, at Ottawa. The result of all these conferences was a decision by the LLT board of directors which is typical of their operations. We are allowing the National Film Board to print copies of *Prelude to Performance* and sell them at cost to anyone whom the film may help.

As a result of this three-way collaboration in the production, sponsorship and distribution of *Prelude to Performance*, the film now carries the following rather imposing credit: *Produced by the Motion Picture Division of the London Little Theatre, with technical assistance from the National Film Board, and with the cooperation of the Physical Fitness Division, Department of National Health and Welfare, Ottawa.*

Under our early, one-reel plan, shooting that credit title alone might have consumed a good quarter of our film stock.



EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

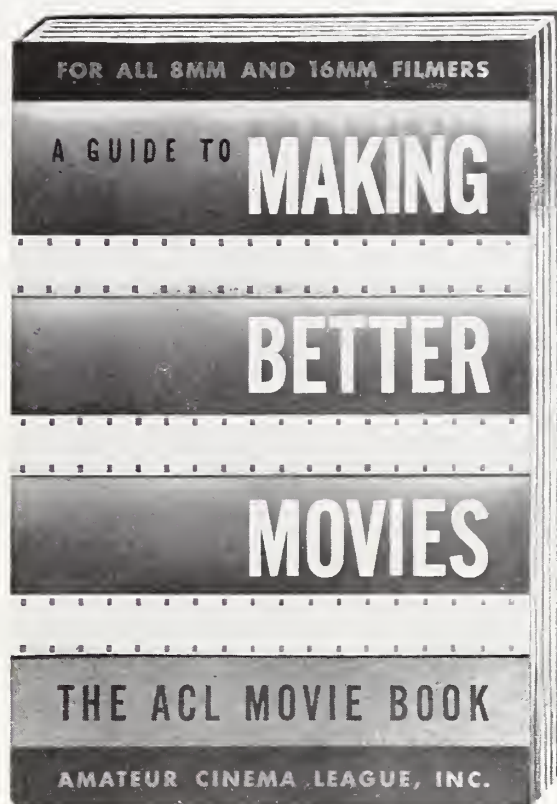
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

(less than the price of a roll of color film)



EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

11-50

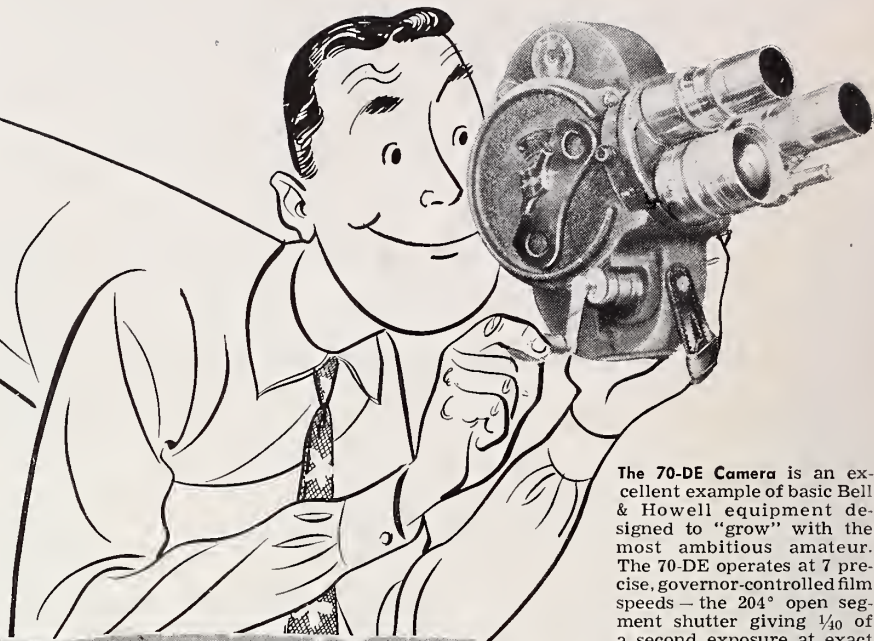
I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____



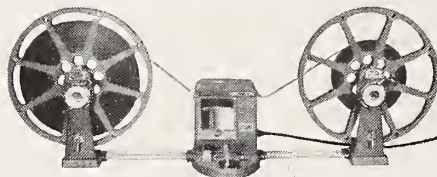
You'll never outgrow a Bell & Howell

Like many hobbyists you've found that as your interest in photography grows, you "grow out of" your equipment.

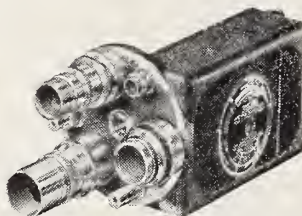
Bell & Howell had you in mind when they designed the photographic equipment you see on this page. For these precision made B&H products are designed to keep pace with your progress! As you demand more and more from your equipment, you'll find Bell & Howell has *anticipated* your needs . . . cameras, projectors and associated products are planned to handle the extra refinements you require.



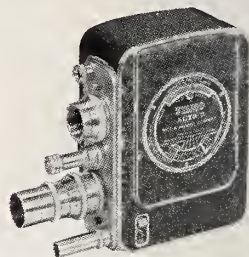
New Lens Series. This new line of Taylor Hobson Cooke and Bell & Howell lenses offers you the highest correction ever developed in the 16mm field. Sharpness and contrast are the same for all lenses regardless of focal length. Extra features include T stop calibrations for absolutely uniform exposures at any given T stop from lens to lens, uniform-step magnification, and a complete family of lenses to choose from.



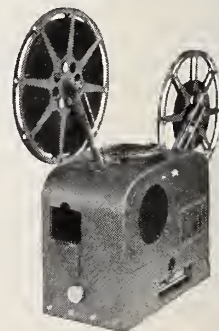
16mm Filmotion Editor. Finest in personal editing equipment. Filmotion Viewer shows brilliant miniature movies. \$151.00. 8mm Filmotion Editor, \$118.00.



Auto-Master. Offers the finest combination of *versatility* and *simplicity* in the 16mm field! Quick turn of three-lens turret instantly positions lens and matching viewfinders. Magazine loading. Five operating speeds including true slow motion. Starting button lock, single picture release, exposure guide. With highly corrected 1-inch f/2.5 Filmocoted lens only, \$247.00.



Auto-8. Versatile, easy to use—8mm magazine loading. Swiftturn two-lens turret with matching positive-type viewfinders. Permits split-second shift of lenses for long shots or closeups. Five speeds, including true slow motion. Takes single pictures, has Selfo lock, built-in exposure guide and audiovisual film indicator. With .5-inch f/2.5 Filmocoted lens, only \$169.50.



Single-Cose Filmsound. For 16mm sound or silent movies. Runs film backward, stops for still picture. Precision built for theater quality pictures. Governor-controlled gear drive assures constant film speed. Natural, flutterless sound at any volume level. Brilliant, steady pictures. With built-in six-inch speaker, \$429.50. (Larger separate speakers available.)

Guaranteed for life. During life of any of the products shown here, any defects in workmanship or materials will be remedied free (except transportation). Prices subject to change without notice.

You buy for life when you buy **Bell & Howell** Chicago 45

JAN 11 1951

MOVIE MAKERS

DEC.
1950
25c

1926

1929

1932

1935

1937

1941 1945

1950

THE LIBRARY OF
CONGRESS
SERIAL RECORD

JAN 22 1951

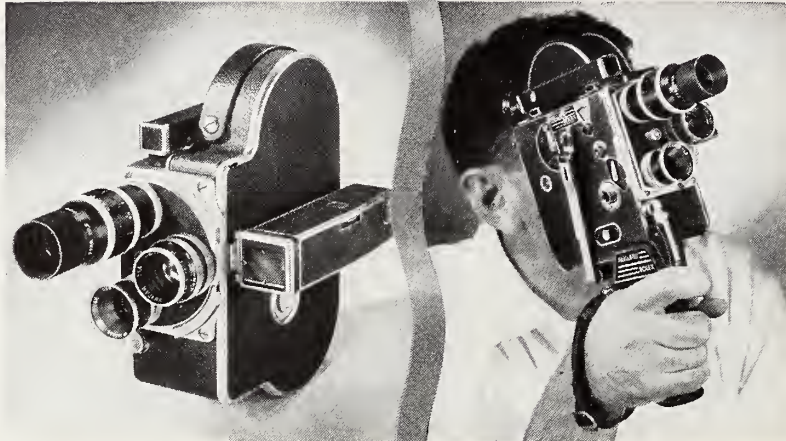
copy 2

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS
A QUARTER CENTURY OF AMATEUR MOVIES

Bolex[®]mas gift shopper!

GIFT SUPREME

is the Bolex De Luxe with exclusive Octameter finder on both H-16 and H-8 models. Price \$318.00 less lenses, no tax. There's a Standard model with Tri-focal finder at \$282.50, and a Leader model also for only \$244.75.

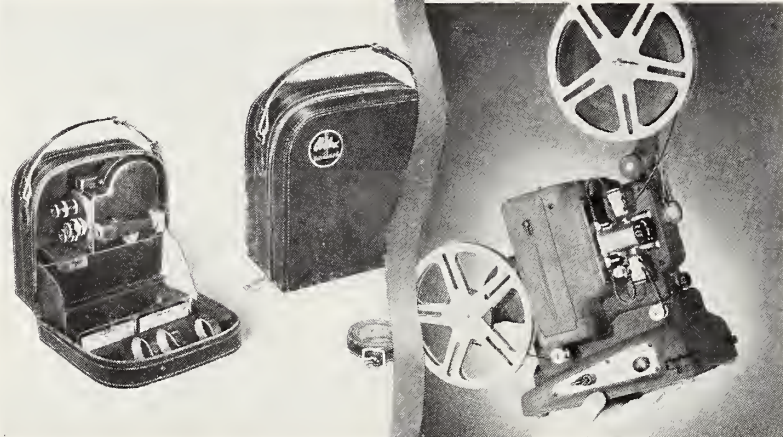


TRIGGER HAPPY?

What Bolex fan wouldn't be with this professional trigger handle—attaches to all Bolex H models—ideal for shooting sports events and hot shots from tough corners. A single-handed steal for only \$15.81

JUST IN CASE

your best-loved's Bolex outfit needs protection, buy him the latest H-2 zipper job for only \$32.50. Rich russet tan leather with shoulder strap, lush velvet lining, oodles of room for extra accessories—holds any Bolex H model camera.

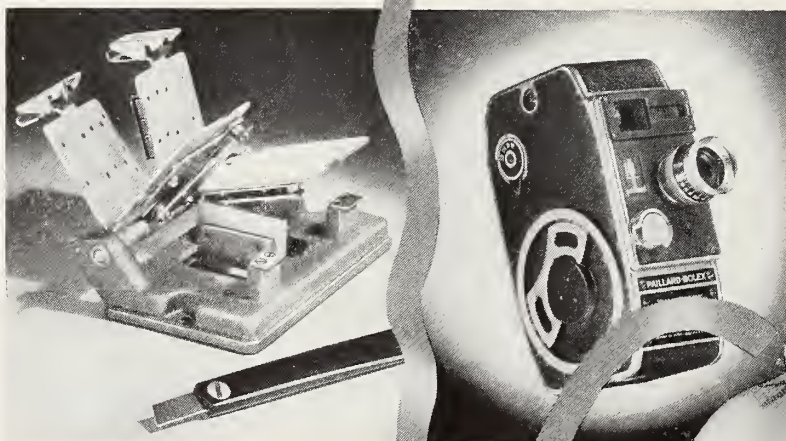


PROJECT YOURSELF

into a brilliant future with the M-8—the only 8mm projector with so many fine features like "snap" threading and single control settings. Big picture quality is yours with the M-8. \$167.25

GETTING SPLICED

is a serious matter for all your priceless personal movies. Don't spoil their future—keep them spliced for life with the precision Paillard Trifilm Splicer—the only one for 8mm, 9.5mm and 16mm films. \$14.95



L-8 HIM

on Christmas morn with a beauty of a Bolex for only \$99.50. All range of speeds, adjustable finder, fixed focus F:2.8 lens and wrist strap. For only \$20.00 more you get focusing mount lens plus zipper case.



from all Bolex Dealers



PAILLARD PRODUCTS, INC., 265 Madison Avenue, New York 16, N. Y.

On the cover

MAKING our 25th Anniversary cover shot, says Leo J. Heffernan, FACL, was much like shooting a double-exposed title—in which white letters are superimposed on a pictorial background. But in the cover picture there was the additional problem of making the numerals diminish in size and appear to recede into the far distance.

This was accomplished in two ways. First a foundation for the numerals was built on the floor of the Heffernan living room. This was created out of piles of books of different levels, with the whole then covered with black velvet. The dates were then either set on end, or laid flat, in niches built into the foundation.

The methods used to achieve the difference in size and perspective were as follows: (1) With the cooperation of the Mitten's Display Letter Company, four different sizes of their Tempar numerals were used—9 inch (for the 1950), 6 inch, 3 inch and 1½ inch. Obviously, this in itself set up a difference in size. (2) The receding perspective was then accentuated by shooting this negative with a Goerz Rectagon 3 inch wide angle lens on a 4 by 5 inch plate. The aperture used was $f/32$, to create the greatest possible depth of field.

For the background pattern, the pile of film cans and the large reel were set up on top of the Heffernan radio. This had been moved out from the wall, first so that the wall itself would not receive too much light, and secondly so that the intended shadows on the wall would loom overlarge. The film leader was then drawn from the reel and its end "hung" on the wall with a piece of Scotch tape.

A single spotlight positioned at an up-angle was the only illuminant used, and, of course, it was carefully maneuvered to cast the shadows exactly where desired. Since it was noted that the film cans created a heavy shadow along one edge of the composition, a camera case was placed out of camera range to project a balancing shadow along the opposite edge.

As you see the reel and film cans, they are positioned at right and left, respectively. Actually, they were set up in just the opposite positions for shooting the second negative. The reason for this switch was that the final print was to be made by double printing. The background negative was placed emulsion-side up in the enlarger, the numeral negative on top of it, emulsion-side down. Since this latter is the normal positioning of a negative, the emulsion-up turnover of the background negative meant that its projected image would be switched from right to left. It therefore had to be shot in reverse to begin with.

HOME MOVIE PROJECTOR OWNERS!

For Exciting,
Thrilling
Christmas
Gifts give

**CASTLE
Home
Movies**

Entertaining!
Lasting Gifts for
Everyone!

8
MM.

16
MM.



FOOTBALL PARADE OF THE YEAR - 1950. It's New, Exciting, Thrilling!

Now you can own and see the spectacular plays, red-hot moments from the season's greatest gridiron battles! See the plays that rocked the stands! Thrill to this gripping sports drama, a living record of the best in college football!

See ALL These Great Games In One Film!
ARMY-NAVY • Notre Dame-Purdue •
Cornell-Princeton • Ohio State-Illinois
• Alabama-Tennessee • Army-Stanford
• Ohio State-Northwestern • Tulane-
Vanderbilt. (Subject to change)



◀ **HOPALONG CASSIDY** in "Heart Of The West". Thrilling, Fast-Shootin', Action-Packed Westerns!

WOODY WOODPECKER in "Woody Plays Santa Claus" and "Chew, Chew Baby". Hilarious antics and a riot of fun!



◀ **MIGHTY MOUSE** in "Down With Cats". A howling, side-splitting cartoon sensation starring this all-time favorite!

SANTA CLAUS in "Merry Christmas". See Santa at the North Pole making toys for Christmas in his workshop wonderland!



SEND FOR YOUR FREE CATALOG TODAY!

SEE YOUR PHOTO DEALER

CASTLE FILMS

PRODUCED BY UNITED WORLD FILMS INC.

1445 PARK AVE., NEW YORK 29
542 S. DEARBORN ST., CHICAGO 5
7356 MELROSE AVE., LOS ANGELES 46

MM-12

Castle Films, Produced by United World Films, Inc.
1445 Park Avenue, New York 29, N. Y.
Send CASTLE FILMS' NEW EXCITING
1950 FALL HOME MOVIE CATALOGUE.

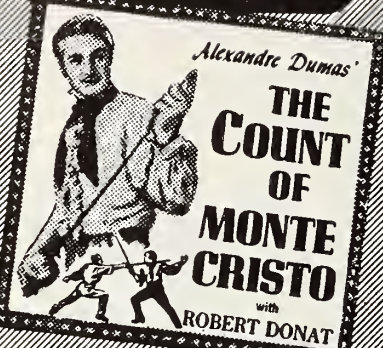
Name _____

Street _____

City & State _____

COMMONWEALTH

Announces
THREE New Additions
to the
Edward Small Group
Now making 10 in all



WORLD FAMOUS BEST-SELLER
"MY SON, MY SON!"

Modeline Corroll
Lorraine Day
Brian Aherne
Louis Hayward

PLUS

ALEXANDRE DUMAS'
THE MAN IN THE IRON MASK
Louis Hayward, Joan Bennett

A GENTLEMAN AFTER DARK
Brian Danlevy, Miriam Hopkins

KIT CARSON
Jan Hall, Lynn Bari, Dana Andrews

THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick,
Akim Tamiroff

SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie
Maere, Peggy Ryan

JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry
Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles,
James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
**COMMONWEALTH PICTURES
CORP.**

723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

December
1950

On the cover	435
The reader writes	438
Closeups	What filmers are doing 442
The Ten Best and the Maxim Memorial Award	445
The amateur: 1923-1950	James W. Moore, ACL 448
The industry: 1923-1950	450
Christmas films begin now!	Frank E. Gunnell, FACL 452
The clinic	Aids for your filming 454
The gift horse	William Howe, ACL 455
A lighting formula	Photographs by Leo J. Heffernan, FACL 456
Great Britain reporting!	Leslie M. Froude 460
News of the industry	Reports on products 462
New ACL members	469
Clubs	People, plans and programs 476
Annual index	480
The Maxim heritage	Editorial 482

Cover photograph by Leo J. Heffernan, FACL

JAMES W. MOORE
Editor

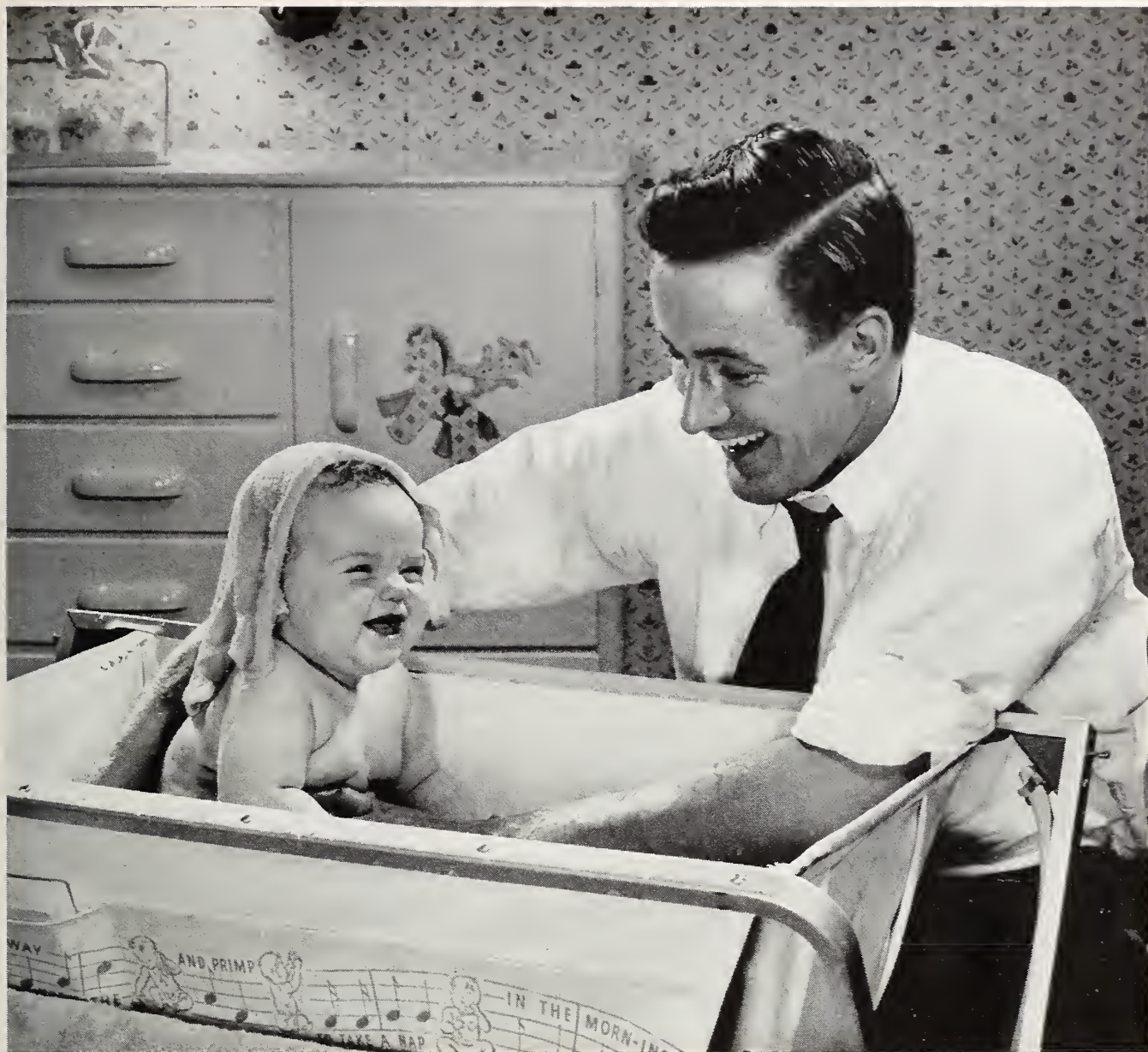
DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 25, No. 12. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: \$3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; \$3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries \$4.00 a year, postpaid; to members of Amateur Cinema League, Inc., \$2.00 a year, postpaid; single copies 25¢ (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1950, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LEXington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



Lots of *smileage* per foot

The happy photographer who "shot" this family scene is smiling a lot herself!

For more lifelike indoor movies use Ansco Triple S Pan Reversible—a super-fast film that makes it easy to get sparkling, clear home movies under artificial illumination.

Because of Triple S Pan's extreme

speed, you can use *less* artificial lighting—move your lights *farther* away. Result? Your subject relaxes. Your baby smiles with glee.

Indoors or out, Triple S Pan's tremendous speed lets you stop down for extra depth of field. You keep your subject in needle-sharp focus over a much wider range.

You'll be delighted, too, with the pleasing contrast of your screen images. See how Ansco Triple S Pan Reversible Film helps to give your home movies that "professional" look.

Ansco, Binghamton, New York.
A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

INSIST ON *Ansco* 8 and 16mm TRIPLE S PAN FILM

Film Christmas MOVIES Better!



Try this combination to put extra sparkle in precious Christmas movies. (1) The new General Electric Medium Beam Reflector Photofloods to light the scene . . . for they give you "movie" coverage with less current, and (2) G-E Reflector Photospots, with their extra punch of light, for "spot" effects.

Gift suggestion . . . A handy carrying-package of camera bracket lights and G-E Reflector Photofloods makes a grand gift. See your photo dealer.

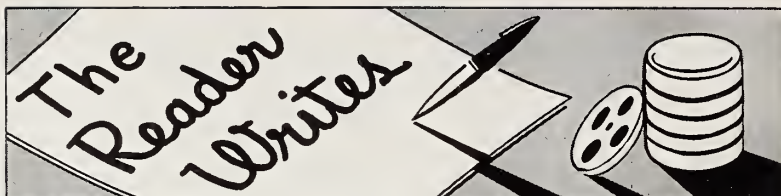
**Get G-E REFLECTOR
PHOTOFLOODS
and
PHOTOSPOTS**



*Remember . . . G-E Lamps
for every photographic purpose*



**GENERAL
ELECTRIC**



This department has been added to **MOVIE MAKERS** because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, **MOVIE MAKERS**, 420 Lexington Ave., New York 17, N. Y.

25 YEARS AGO

DEAR ACL: It doesn't seem possible that it is now 25 years ago that you had your luncheon party in New York, where I sat at the speakers' table next to Hiram Percy Maxim, the first president of the Cinema League.

There is very little I can say about this amazing industry, in which you and your publication have played so great a part, save to send my best wishes to you and your staff.

ALEXIS F. VICTOR

Founder President (rtd.)

Victor Animatograph Corp.

TREMENDOUS GROWTH

DEAR MOVIE MAKERS: The past 25 years have seen a tremendous growth in the amateur motion picture hobby. **MOVIE MAKERS** has done a great deal to stimulate interest in movie making, and you have our very best wishes on this—your 25th Anniversary.

I know that your magazine will continue to render a real service to an ever-increasing number of hobbyists in the years to come.

C. H. PERCY
President

Bell & Howell Company

RAISE THE STANDARDS

DEAR SIRs: We here at Paillard Products, Inc., have a high regard for what the Amateur Cinema League has done and is doing to raise the standards of home movie making in America. Your record of 25 years of service to cinematography is one in which all movie makers should take pride.

Long may the League prosper and its membership continue to flourish.

HANS STAUDER, ACL
Vicepresident

Paillard Products, Inc.

CONTINUED SUCCESS

GENTLEMEN: The Revere Camera Company, which, like the Amateur Cinema League, has always been interested in the betterment of amateur movies, is happy to congratulate you on your 25th Anniversary and to wish **MOVIE MAKERS** continued success.

SAM BRISKIN
President

Revere Camera Company

ELOQUENT TESTIMONY

DEAR ACL: It gives me a great deal of pleasure to send these few words of greeting upon the happy occasion of your twenty-fifth anniversary. The very fact that you have reached this milestone is eloquent testimony to the service you have rendered and the stature you have achieved.

Good luck to you as you start your second quarter-century.

JAMES FORRESTAL
Vicepresident

AnSCO Division
General Aniline & Film Corp.

IMPORTANT CONTRIBUTION

DEAR SIRs: We feel it only proper that we should send our sincerest congratulations to you on your 25th Anniversary. The work of **MOVIE MAKERS** and the ACL has been an important contribution to the remarkable growth of the amateur motion picture field.

ROBERT E. BROCKWAY
President

Director Products Corp.

VERY REAL HELP

DEAR SIRs: As a member since the founding days of the ACL, and also as a pioneer advertiser in **MOVIE MAKERS**, I feel indebted for the very real help you have been to me through the years.

Movie making has also shaped the destinies of some hobbyists. Take, for instance, the writer. He found a profession, and a wife—for Mrs. Eno was discovered in a tin of film!

RALPH R. ENO, ACL
Ralph R. Eno Corp.

PERMANENT FOUNDATION

DEAR MOVIE MAKERS: It is difficult to believe that twenty five years have passed since **MOVIE MAKERS** and the Amateur Cinema League began their contributions to the field of home filming.

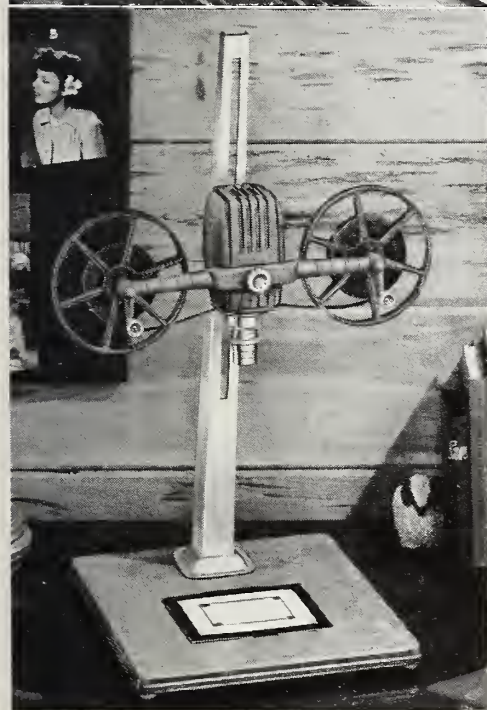
MOVIE MAKERS was, to the best of my recollection, the first magazine in which Castle Films announced that professionally produced movies were available for screening in the home. We are so sure that your magazine helped us in launching this pioneering idea that it has become a permanent foundation for all our advertising effort today.

WILLIAM B. LAUB
Advertising Director
Castle Films, Inc.

RENDERED A SERVICE

GENTLEMEN: My congratulations to the Amateur Cinema League and **MOVIE**

Now Make Beautiful Enlargements From Your Home Movies!



Model E 208—for 8mm film, \$47.50

Model E 216—for 16mm film, \$49.50

Each complete with Diaversal paper and everything you need for making enlargements.



Revere
CINÉ GRAPHIC
Enlarger-Viewer

the Perfect Gift for All the Family!

Sharp, clear prints, from 8mm or 16mm color or black-and-white film.

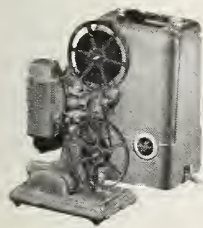
Remember the times you've watched a close-up on your home movie screen, and exclaimed, "Wish I had a picture of that!"

Now at last, favorite movie shots can be enlarged into fine prints easily and quickly, for just a few pennies each.

Simply select the frame you wish to enlarge as it is projected bright and clear on the baseboard. Then make the picture with Gevaert patented Diaversal paper that eliminates negatives, produces deep-toned, quality prints. Any standard 8mm or 16mm lens may be used.

The Revere Enlarger-Viewer is perfect, too, for close study of your films. Used with the Revere Curvmatic Splicer, it makes an ideal editing outfit. See your Revere dealer now—he'll be glad to give you a free demonstration! REVERE CAMERA COMPANY • CHICAGO 16.

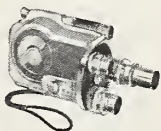
Revere CINÉ EQUIPMENT



8MM "85" PROJECTOR
"Deluxe" model with smart slip-over case. Built-in reel storage compartment. 500 watt lamp, 300 ft. reel, 1-inch F1.6 coated lens \$99.50



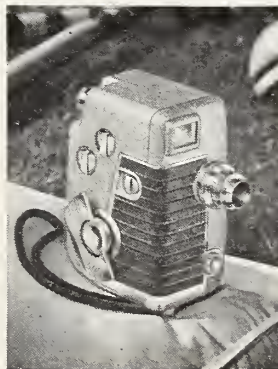
8MM "55" CAMERA
Unique Iris-Scene fades scenes in and out. F2.8 lens, tax inc. \$55.00
With plastic "Swing-Away" carrying case, tax included... \$58.95



16MM "26" MAGAZINE
Rapid load. 3-lens turret. Adjustable micromatic viewfinder. F2.7 lens, tax inc. \$152.50
F1.9 Foc. Mt. lens, tax included... \$179.50



TAPE RECORDER
Full hour on each reel of re-usable magnetic tape. Portable \$159.50
Recorder-Radio Combination. With accessories... \$199.50



8MM "B-61" MAGAZINE

Amazingly compact. Instant loading. Micromatic viewfinder with click stops. F2.5 lens, tax inc. \$112.50

"B-63" MAGAZINE TURRET

F2.8 lens, tax inc. \$142.50

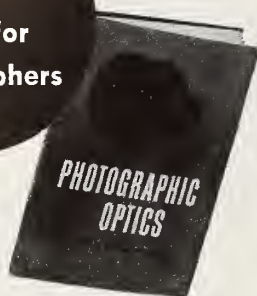


"B-61" WITH SWING-AWAY CASE. Handsome carrying case in gleaming plastic. Handy strap. Camera and case complete... \$116.50

2

important
books for
photographers

A complete
guide to lenses,
containing
much informa-
tion not gener-
ally known.



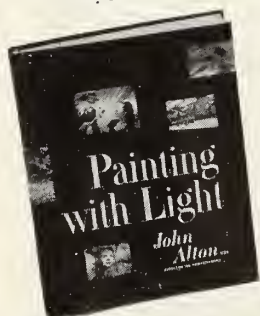
Photographic Optics

By Allen R. Greenleaf

Here is the information you need in order to be sure you have the best possible lens for your particular purposes. The first complete explanation, in practical, understandable terms, of ALL lenses, this book tells, for instance, why certain old lenses are better than some new ones; which lenses give maximum resolving power; the exact meaning of lens classifications; the particular problems of fast lenses, wide-angle lenses, etc.

It explains clearly the optical principles of lenses; their aberrations, and the methods of construction, merits and deficiencies of all lenses made today. Much of this information has never before been available in the practical terms needed by photographers.

Valuable information is also included on all related equipment—shutters, filters, polarizing plates, etc., and some widely held fallacies on exposure estimation are corrected. Any serious photographer will find this a most illuminating and rewarding book.



The only book
on photogra-
phy and illu-
mination by a
Hollywood
authority.

Painting with Light

By John Alton, A.S.C.

Here is the expert know-how on key techniques that can make all the difference between photographs that are average and those that are superb. Every trick of lighting for portraits, indoor and outdoor scenes, all kinds of special effect and mood is explained. The use of all lighting equipment is described and illustrated, including much you can make yourself. "A MUST for professionals and all serious amateurs," says Anthony Mann.

SEE THEM ON APPROVAL

The Macmillan Co., 60 Fifth Ave., New York 11
Please send me the books checked. I will either remit in full or return the books in ten days.

- ☐ Photographic Optics \$4.75
☐ Painting with Light \$6.00

Signed

Address

MAKERS on their 25th Anniversary!

During all the years, MOVIE MAKERS has rendered a service to the amateur and to the trade that you may well be proud of. Your pioneering leadership has been an inspiration to all engaged in the non-theatrical film field. I am sure it has helped considerably in the growth and progress of the 8mm. and 16mm. industry.

SAMUEL GOLDSTEIN
President

Commonwealth Pictures Corp.
New York City

POWER FOR GOOD

DEAR FRIENDS: I am glad to write you upon the occasion of the 25th Anniversary of MOVIE MAKERS, because it reminds me of our first advertisement and our continual advertising with you for all this period, and the fact that MOVIE MAKERS has been a power for good in the development of the amateur movie industry.

All I wish is that your next twenty five years will be as successful as the last.

CHARLES BASS
President

Bass Camera Company
Chicago, Ill.

IN ON THE BEGINNING

GENTLEMEN: Twenty five years, a quarter of a century! Not long as geological time goes, but certainly a long time as amateur cinematography goes.

Those of us who were in on the beginning can appreciate your service to the amateur movie maker, to the photographic dealers and to the manufacturers. It is our pleasure to congratulate you on your first quarter century.

B. J. NEVULIS
Manager

American Photo Supply Co.
Mexico City, Mexico

FOUGHT FOR THE RIGHT

DEAR FRIENDS: On the twenty fifth anniversary of the Amateur Cinema League, I want to congratulate you on a job well done over a quarter of a century.

The League has consistently fought for what it thought was right, it has never "been on the fence" in any controversy, and it has rendered a service to amateur movie makers which has been invaluable. My best wishes for the next twenty five years!

E. M. BARNARD
Proprietor

Barnard's
Kansas City, Mo.

BRINGING ENJOYMENT

GENTLEMEN: We of Brooks feel that the contributions of your publication and the activities of your association have been invaluable in bringing the enjoyment of amateur filming of quality and

skill into the homes of thousands of Americans. . . . Yes, we congratulate your past—but we cheer your future.

JULIUS BLOCH

Brooks Cameras
San Francisco, Calif.

MAKE PROGRESS

DEAR MR. MOORE: Congratulations to MOVIE MAKERS on its 25th Anniversary. May you continue to make as much progress in the next twenty five years as you have in the past.

FRED QUELLMALZ, JR.
Editor

PSA Journal

FASCINATING HOBBY

GENTLEMEN: Congratulations to the Amateur Cinema League and MOVIE MAKERS on their 25th Anniversary. They were responsible for getting this amateur cinematographer—and many thousands more—interested in a very fascinating hobby.

FRANK E. FENNER, ACL
Editor

Popular Photography

BEING NEIGHBORS

DEAR MR. MOORE: There is no other magazine in the field of photography—still and motion picture—quite as close to MOVIE MAKERS as *U. S. Camera*. Being neighbors here in "420 Lex," it is with sincere and neighborly friendliness that I most warmly congratulate both MOVIE MAKERS and the Amateur Cinema League upon the occasion of celebrating twenty five years of service in the field of amateur filming.

ED HANNIGAN
Managing Editor

U. S. Camera

TREMENDOUS SERVICE

DEAR ACL: Sincere best wishes, on this occasion of MOVIE MAKERS 25th Anniversary, for continued success of your excellent publication and the Amateur Cinema League.

You have rendered a tremendous service to movie amateurs, many of whom have you to thank for the start, encouragement and training which enabled them to attain prominence in the field of cinematography.

ARTHUR E. GAVIN
Editor

American Cinematographer

NOTABLE LANDMARK

DEAR MOVIE MAKERS: Your twenty-fifth anniversary becomes a notable landmark in the march of the motion picture. You have helped importantly to make the magic of the movies an instrument of the many, when once it was a process of mystery in the hands of a secretive few.

TERRY RAMSAYE
Consulting Editor

Motion Picture Herald
New York City

Dowling's

FIFTH AVENUE



PRESENTS
THE
AURICON

Cine-Voice

**HIGH PRECISION
16mm SOUND-ON-FILM
HOME MOVIE CAMERA**

FOR ONLY **\$69.50** DOWN

**You will own this Brand New
Auricon Sound Camera . . .**

What you see in the Finder and hear in the Headphones, are yours forever on film . . . In natural color or black and white, the "Cine-Voice" Camera photographs a sound track alongside your picture, on the same film at the same time. When your film is returned after processing, it will play on any 16mm sound projector perfectly "lip-synchronized."

**"CINE-VOICE:" THE CAMERA THAT HEARS
WHAT IT SEES!**

**SHOOT YOUR
PERSONAL TALKING NEWS REELS!**

Economical . . . some film cost as your silent camera. Eastman Kodak, Ansco, and Dupont all make film for the Auricon "Cine-Voice" Camera. Use your favorite film, Kodachrome or black and white "For sound recording, winding B." Dowling's has it at exactly the same price as silent film, including processing. With the "Cine-Voice" you get the sound track free! Every "Cine-Voice" Sound Camera guaranteed for one full year. Money refunded within 30 days if you are not completely satisfied.

MAIL & PHONE ORDERS FILLED LUXemburg 2-3870

Dowling's 570 FIFTH AVENUE, NEW YORK 19, N. Y.

DOWLING'S

570 Fifth Avenue, New York 19, N. Y.

MM

- ☐ Please ship complete Auricon "Cine-Voice" Sound Camera.
- ☐ I enclose check or money order for complete price of \$69.50; or I enclose down payment of \$69.50 and agree to pay \$52.12 monthly for 12 months to cover special total purchase price.
- ☐ Give top trade-in offer on _____ and apply as my payment on my account when I accept your offer.
- ☐ Send free Catalog ☐ Send further information on Budget Plan.
- ☐ Send Illustrated Brochure on Auricon "Cine-Voice."

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

**THE "CINE-VOICE" IS
COMPACT & PORTABLE...**

Complete outfit includes high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. (Lens additional—Wide Selections Available.)



**Auricon
Hollywood**



Closeups—What filmers are doing

As usual, this department has found that many of the films entered but unhonored in the 1950 Ten Best competition possess merits either in cinematics or in intrinsic interest that deserve special mention. This month's *Closeups* department will, therefore, be devoted to brief analyses of these films and to words of praise to their makers.

EVERY year new subjects are added to the expanding range of amateur filming interests. Unusual topics this year ranged from an exhaustive study of how a *Drum Majorette*, by Harold L. Nunn, ACL, gets that way to *Time O' Night*, by Ernest Wildi, ACL, an equally exhaustive treatment of very nearly every electric sign on New York's Times Square. G. M. Scena turned in some warm and instructive footage on horse training, in his *Tony and Chief*. *Desert Sweets from Desert Sands*, by Charles A. and Lucille Miller, ACL, told a literal story of the date, filling in the background and discussing the raising of date palms.

In *The Story of a Lamp*, Oscar Powers, ACL, provided detailed instructions on lamp construction, while Percy Gotz, ACL, repeated the performance for sailboats in *The Osprey*. Stephen T. Moran, ACL, struck a blow against rising prices with *Our Favorite Fruit*, or *How to Raise Tomatoes Instead of Buying Them in the Can* . . . Incidentally, in most of these special subject films, a little selectivity of detail and a bit more variety of pace would have added to cinematic appeal.

SEVERAL films were produced for publicity or educational purposes. Worthy of special attention among these were *My Home Coming*, by Dr. Leonard E. Carr, ACL, a treatment of teaching methods in a school for deaf mutes; *Handicapped in Industry*, by Harold C. Ramsey, a serious presentation of a major national problem, and *Werner to Wesleyan*, by Richard Orr, a record of the arrival in the United States of a German student brought to this country on funds raised by a Nebraska community.

THE family filmers found new and ingenious ways to work the small fry into their footage without too much strain on audience attention. *Newsreel*, by Fred Evans, FACL, successfully blended children, trick effects and the standard newsreel format—lending unity to what was essentially a batch of random shots. In *Safari*, Margaret E. Conneely, ACL, kept a whole tribe of children busy, avoiding the celluloid terrors of zoo footage that was cleverly edited in. For sheer quantity of offspring, Reuben M.

Eubank, ACL, with his *Powder Puff Pirates*, takes all awards. Mr. Eubank seems to have worked a goodly section of the California Bobby Sox contingent into his massive production.

Charles H. Benjamin, ACL, recreated something of the world of childish fantasy in *Show Time* and *Gingerbread Castle*. And A. Theo Roth, ACL, with *Twenty-fifth Anniversary*, pushed the family film from the children's plane into the middle years. An unusual attempt to dramatize the family film was made by Bert Seckendorf, ACL, in his *Memory Lane*, a tale of romance from a childhood meeting to scenes of the culminating honeymoon.

MORE and more, the travelog filmers seem to be turning to the continuity device and the running gag to give added coherence and interest to their scenic footage. Edmund G. Dittmer, ACL, held a vast amount of Florida footage together with the classic, but still usable, approach of a *Letter from Florida*. The venerable letter still works—provided the letter is interesting. A Swami and his mystic ball provide a slight variation on the letter device in *A Magical Trip Through Florida*, by Frank Fisher, ACL, while looking through an album achieves the same end result for another Florida item. *Dreamer's Holiday*, by Howard H. Glaser, ACL.

George Kirstein tried a rather more formidable thread—a tale of a young dancer and her miraculous cure—in *Le Miracle de Sainte Anne*. And a refreshing interpretation was given to the National Parks in *Motions of Yellowstone*, by T. H. Sarchin, ACL, who discussed the familiar geysers and bubbling pools in terms of physics.

TRADITIONAL and competent travelog coverage was also evident during the 1950 contest. Edward W. Beach, ACL, and Edith Todd Beach, ACL, surveyed Nantucket Island in *The Little Gray Lady of the Sea*, with primary emphasis on the monuments and homes that the



INTERESTING ANGLES and effective lighting mark the smoothly sequenced scenes of *The Frame*, a melodrama by Gerald E. Holzman, ACL.

great sea captains left behind. Further to the south, Al Schmidt, ACL, in *Our Caribbean Vacation*, and A. Garcia Arocha, ACL, in *Vacation in Havana and Miami*, combined vacations and cinematics. Mr. Schmidt stressed the pleasures of ocean liners, while Mr. Arocha leaned in the direction of the better hotels.

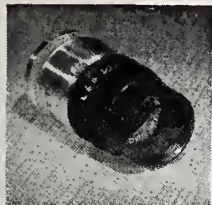
Moving further west, Velma and Leonard Graham, ACL, produced excellent photography and many beautifully composed shots in *Oak Creek Canyon*. Harold J. Benz, ACL, covered both travel and family matters in *Westward Ho!*, as did H. Potter, ACL, in *Yosemite, 1949*, and G. M. Robertson in *Yellowstone Park* . . . Ernest R. Hammer, ACL, and Mrs. Hammer covered the west in a manner that broke previous records for magnitude, as their *Wonders of the West* ran to 1800 feet of 8mm. film!

As always, the photoplay that involves acting of a high order had its hardy devotees. Norbert Guillaume, in his *Dark Pastorale*, built up an interesting and sombre mood, but his overall effect was spoiled by too sudden a tragic conclusion. James J. Billings, ACL, had several imaginative sequences in *The Key*, a melodrama-mystery that, unfortunately, featured a highly inadequate conclusion and contained several fascinating loose ends. Loose ends, again, and a somewhat amoral atmosphere detracted from *Maid to Order*, by Leo Caloia, a burlesque of some of the outstanding features of Hollywood life; but the film was noteworthy for lighting and photography.

IN a special class both for difficult subject and for restrained handling was *The Story of Joseph* by James H. Kilgore, jr., an ambitious endeavor to recreate the great Joseph legend from the Bible. . . . One of the more promising productions of the year was a mere fragment of a film yet to be completed. *The Frame*, by Gerald E. Holzman, ACL, is a gambling sequence from a larger contemplated production. We should hear more from Mr. Holzman . . . but that's looking ahead to next year!



PLEASANT AND PEACEFUL are the aging homes featured in *Little Gray Lady of the Sea*, by Edward W. Beach, ACL, and Edith Beach, ACL.



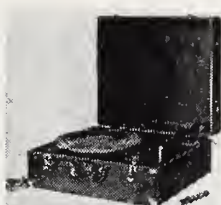
Brand-new Bell & Howell (made by Bell & Howell) 2" f4.5 precision focusing-mount telephoto lens for ALL 8mm and 16mm cameras including Bell & Howell, Revue, Keystone, Bolex, DeJur, etc. Uncoated.

LIST PRICE ~~\$49.97~~ **\$24.50**



Brand-new Bell & Howell 6" f4.5 precision focusing-mount telephoto lens in "C" mount for ALL 16mm cameras. An unbelievable savings on one of the world's finest longer focal length lenses. Save over \$80.00. Uncoated.

LIST PRICE ~~\$141.00~~ **\$59.95**



Brand-new Bell & Howell turntables. Plug in to sound projector or radio. Equipped with amplifier-matching pick-up; gives highest fidelity record reproduction. Unsurpassed performance at over 50% savings! Shopworn.

78 R.P.M. LIST PRICE ~~\$37.50~~ **\$14.95**
78 and 33 R.P.M. LIST PRICE ~~\$65.00~~ **\$29.50**



Brand-new Bell & Howell Portable stand, projection stand for 8mm or 16mm projectors, sound or silent. All-metal, durable, sturdy, it folds up into self-contained compact case as illustrated when not in use. Shopworn.

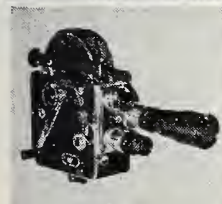
LIST PRICE ~~\$45.00~~ **\$14.95**



Brand-new Taylor-Hobson-Cooke 1" f2.7 lens for ALL 8mm or 16mm cameras. Cuts distance in half on 8mm cameras. Superb Cooke quality at a price lower than that of most inferior makes. Uncoated.

LIST PRICE ~~\$62.50~~ **\$24.50**

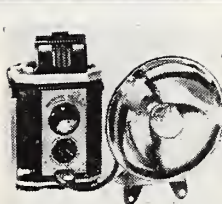
SAVE UP TO 50% ON BRAND NEW PHOTOGRAPHIC EQUIPMENT



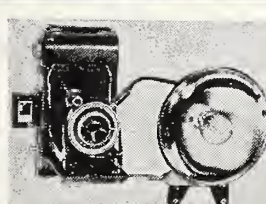
SAVE \$180.00 ON A COMPLETE BOLEX OUTFIT! Brand-new latest model Bolex H-16 (Camera alone, \$282.00) complete with 1" f1.5 Dallmeyer, 2" f4.5 Bell & Howell telephoto and 6" f4.5 Bell & Howell telephoto. List \$568.00. SPECIAL, \$397.50.



SAVE \$223.00 ON A COMPLETE AUTOMASTER SET! Brand-new Bell & Howell Automaster (Camera alone with 1" f2.5 lens, \$247.00) with 1" f2.5 lens, 2" f4.5 and 6" f4.5 Bell & Howell telephoto lenses as shown above. List \$538.00. SPECIAL \$315.00



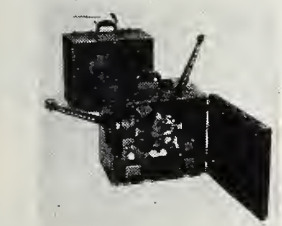
Latest model Eastman reflex camera taking 12 pictures on one roll. Only \$11.50. All metal fully synchronized flashgun as illustrated only \$1.35 additional. Brilliant ground glass viewing assures you of perfect pictures. Flashgun assures picture taking anywhere. Flashguns may be ordered without cameras.



Latest model Eastman Tourist camera, takes 8 full 2 1/4 x 3 1/4 pictures, with new Kodak Kodet lens in new Konon shutter. Priced at only \$24.50 with built in flash synchronization. Flashgun as illustrated, only \$1.45 additional. Flashguns may be ordered without camera.



SAVE \$64.00 ON COMPLETE BELL & HOWELL 8mm OUTFIT! The newest Bell & Howell magazine 8 Camera alone with 1 1/2" f2.5 lens, \$129.50) complete with 1 1/2" f2.5 lens and Taylor-Hobson-Cooke 1 1/2" f3.5 telephoto, uncoated, and matching viewfinder objective. List, \$224.13. SPECIAL \$159.95.



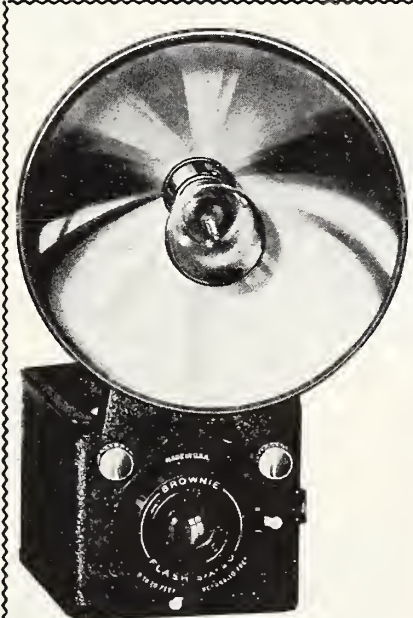
BELL & HOWELL FILMSOUND sound and silent projector. While not new these projectors as shown above give far better value than most new projectors in the lightweight category. They're fully checked, reconditioned and guaranteed, an incomparable value for schools, churches, clubs, or home use. They feature 750 watt lamp capacity, 2000' reel capacity, mike or turntable input, as well as the superb performance and durability that is characteristic of Bell & Howell. ONLY \$195.00.



VICTOR 16mm SOUND AND SILENT PROJECTOR. Here's a projector that gives you sound and silent speeds at less than the cost of most silent only 16mm projectors. We've gone over them carefully and put them in excellent functional condition. They feature dual speeds, 750 watt lamp, 2000' reel capacity, jack for mike or phono use. The amazingly low price offers you the opportunity to double your entertainment value with both sound and silent projection. SPECIAL, \$149.50.



BRAND NEW 6 x 30 UNIVERSAL COATED BINOCULARS. Practically identical to glasses selling at \$150.00. Coated optics, leather carrying cases and shoulder straps, ideal for spectator sports, hunting, nature study, scenery, etc. 445 ft. field of view at 1000 yds.; relative brightness 25. Buy them; try them; if within ten days you don't agree they're the world's finest value, return for a full cash refund. Guaranteed with Factory Registration Card. Special at \$79.50. Tax Inc.



Eastman's latest flash camera. Takes 8 full 2 1/4 x 3 1/4 pictures. Adjustable for distance, direct eye level view finder. Camera alone \$12.75, flashgun only 95¢ additional. Guaranteed to take pictures anywhere with flash attachment. Flashguns may be ordered without cameras.

SAVE!	SAVE!	SAVE!	SAVE!	SAVE!
Brand new Apollo 500 watt 8mm. projectors, list price 49.50, your cost only.....	\$ 19.95	4x5 cm. Rolleiflex with 3.5 tessar lens, good.....	49.50	
New Morton Supplementary wide angle lens for your 2 1/2 x 2 1/2 reflex cameras, or your 2 1/4 x 3 1/4 Graflex cameras.....	59.95	Vest pocket exacta with 2.8 Tessar lens, good.....	69.50	
750 watt Revere 16mm. silent projector, like new.....	79.50	Contax I with slow speeds, F 2 Sonnar lens, excellent.....	95.00	
Latest model 2 1/4 x 3 1/4 pacemaker Graphic with 3.7 coated lens cannot be told from new.....	195.00	Leica model like new.....	45.00	
1/2 inch new coated 8mm. lenses, F 2.5 in chrome mounts.....	9.95	90mm. Leitz coated wollensak F 4 telephoto lens, like new.....	69.50	
37x50 tripod beaded screens, new.....	10.95	Universal 750 watt 8mm. projector, with Revere, new 3 1/2 inch Zeiss tessar in rimset compur shutter with built in flash contacts, excellent.....	69.50	
Bell Howell signal corps 35mm. Eyemo motion picture camera good condition.....	99.50	Kodak Duo, chrome finish with 3.5 lens and coupled rangefinder.....	59.50	
tx5 Graphic view camera with coated F 7.7 lens, complete with case and pan and tilt head, just like new.....	99.50	Eastman model K 16mm. movie camera, 1.9 lens 100' capacity excellent.....	79.50	
Franklin 8mm. motion editor on board with splicer and rewinds.....	34.50	Kodak 620 Tourist with 4.5 coated lens, excellent.....	59.50	
Solar 5x7 enlarger, very fine condition, diffusion type Brand new Universal Meteor camera with coated F 11 lens list price 15.00, special price only.....	7.95	Brand new 1 1/2 inch Dallmeyer F 1.9 for 8mm. cameras.....	59.50	
2 1/4 x 3 1/4 Zeiss Maximar with coupled rangefinder, 4.5 lens in compur shutter, good condition, with holders.....	59.50	Bell Howell wide angle Hypo Cinor for 8mm. cameras.....	19.95	
Reevelec strobe light with charger, just like new only.....	39.95	Zeiss Super Ikonta C with 4.5 lens, coupled rangefinder, good.....	69.50	
DeJur color head, shopworn.....	15.00	Brand new Zeiss 6x30 featherweight central focus coated binoculars only.....	105.00	
35mm. all metal Da-lite loader, 100' capacity, brand new.....	3.95	Brand new Mendelsohn model #E Flashguns, list 27.25.....	14.95	
Bell Howell 70-DA bronze finish with 1.5 Cooke, excellent.....	239.50	Supplementary mansfield telephoto for Mercury II, Kodak 35, Argus C3, and other 35mm. cameras, new.....	14.95	
Eastman magazine 16mm. camera with 1.9 coated Ektar, excellent.....	125.00	Latest model 2 1/4 x 3 1/4 Graflex with 4.7 coated Ektar lens, like new.....	75.00	
		Robot camera with 3 inch 3.8 Schneider telephoto lens.....	59.50	
		400' musical sound films, good condition with 400' reel.....	3.95	

WRITE FOR FREE CATALOG WITH HUNDREDS OF OUTSTANDING VALUES!
Trade your photographic equipment and firearms (German, American . . . no Jap . . .) on new photographic equipment.
Write for complete information.

NATIONAL CAMERA EXCHANGE

86 South Sixth Street Minneapolis 2, Minnesota

Since 1914, Northwest's Greatest Camera Store

Camera Equipment...

... the most versatile and dependable camera accessories available for those who prefer the finest.



FRICION TYPE
16mm. EK Cin
witho

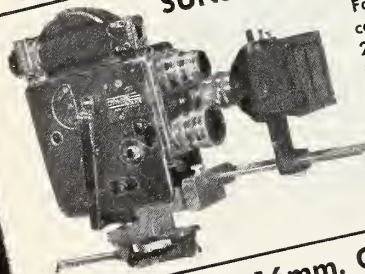
FRICION TYPE EK Cine
 Handles 16mm. with or without
 Special 35mm. DeVry; B&H
 motor; 35mm. with motor and 400'
 Eyemo magazine; and all
 16mm. hand-held com-
 eros. Head is inter-
 changeable with the
 Geor Drive "Professional
 types fit "Professional
 Junior" standard tripod
 base, "Hi-Hot" and
 "Baby" all-metal tripod
 base.

GEAR DRIVE

GEAR DRIVEN

The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the Friction type head. It handles all types of combers. Snapped on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

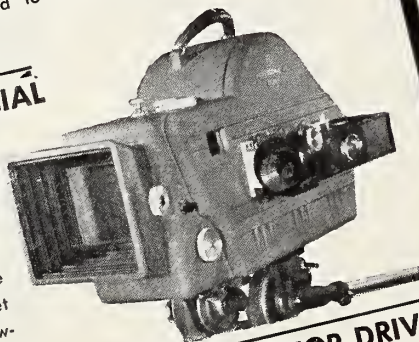
SUNSHADE & FILTER HOLDER COMBINATION



BLIMP for EK 16mm. CINE SPECIAL
constructed of Daw Metal mag-
insulated to afford
features:

BLIMP for EK 16mm. CH

This Blimp constructed of Daw Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.



SYNCHRONOUS MOTOR DRIVE
 Volt A. C., Single Phase, 60 Cycle
 in synchronization with
 recorders. It

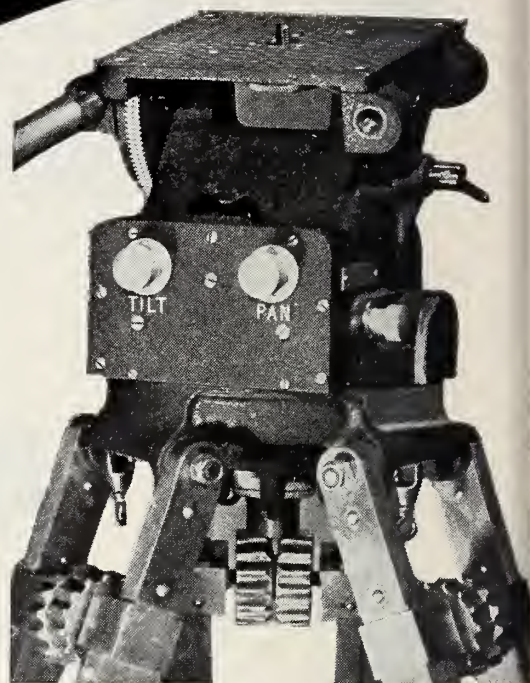
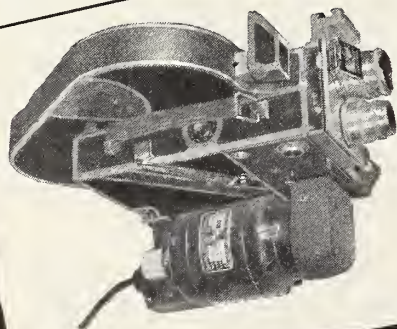
ASYNCHRONOUS MOTOR

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm. motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features Super Smooth Pan & Tilt Action.

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at different positions on tripod head for operator convenience or extreme tilt work. Legs are hickory specially treated and warp resistant. Tripod head is Dow Metal magnesium alloy aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either $\frac{3}{8}$ or $\frac{1}{4}$ in. camera screw.

— ALSO AVAILABLE —

BABY TRIPODS—3 WHEEL PORTABLE DOLLYS—CHANGING BAGS—"HI-HAT"

**SEND FOR OUR
ILLUSTRATED
CATALOG**

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY



Hiram Percy Maxim Award for 1950—"The Gannets" by Warren A. Levett, ACL

The Ten Best and the Maxim Memorial Award

MOVIE MAKERS proudly presents for 1950 the twenty first annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the fourteenth annual Hiram Percy Maxim Memorial Award.

The Award, consisting of one hundred dollars and a miniature silvered replica of the memorial itself, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League. On page 482 of this issue, in *The Maxim Heritage*, Mrs. Lee evokes the spirit of her great scientist-philosopher father and tells something of her own ideas in establishing the Maxim Memorial Award.

THE HIRAM PERCY MAXIM MEMORIAL AWARD

The Gannets, 400 feet, 16mm. Kodachrome, with music and narrative on wire, by Warren A. Levett, ACL, of West Hartford, Conn.

Next are presented the Ten Best Amateur Films of 1950, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

Albany's Tulip Festival, 600 feet, 16mm. Kodachrome, with music and narrative on disc, by Helen C. Welsh, ACL, of Albany, N. Y.

Circus Time, 500 feet, 16mm. Kodachrome, with music on disc, by George Merz, ACL, of Clifton, N. J.

Green River Expedition, 1600 feet, 16mm. Kodachrome, with music and narrative on wire, by Al Morton, FACL, of Salt Lake City, Utah.

Hands Around the Clock, 300 feet, 16mm. Kodachrome, with music on tape, by William Messner, ACL, of Teaneck, N. J.

Isle of the Dead, 200 feet, 16mm. Kodachrome, with music on disc, by Timothy M. Lawler, jr., ACL, and Delores D. Lawler, of Kenosha, Wisc.

Nextdoor Neighbor, 400 feet, 8mm. Kodachrome, with music on disc, by Esther S. Cooke, ACL, of Albany, N. Y.

Ringling Bros. and Barnum & Bailey Circus, 1600 feet, 16mm. Kodachrome, with music on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

Seminole Indians, 700 feet, 16mm. Ansco Color, with music on disc, by Elmer W. Albinson, ACL, of Minneapolis, Minn.

The Barrier, 800 feet, 16mm. Kodachrome, with music,

narrative and sound effects on wire, by Glen H. Turner, ACL, of Springville, Utah.

The Gannets, previously particularized.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

Aqua Viva, 650 feet, 16mm. Kodachrome, by Allan A. Hammer, ACL, of Franklin, N. H.

Beneath Mexican Skies, 275 feet, 16mm. Kodachrome, with music on disc, by Ella Paul, of New York City.

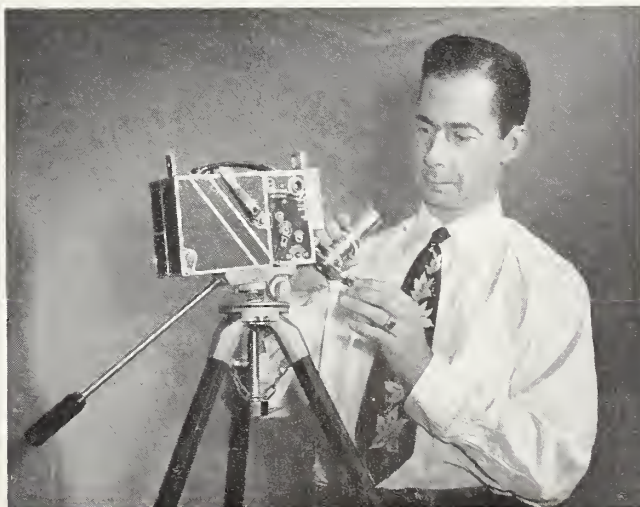
Bless This House, 40 feet, 8mm. Kodachrome, with music on disc, by Grace Lindner, ACL, of Kenmore, N. Y.

Caravan to Guatemala, 1550 feet, 16mm. Kodachrome, with music and narrative on tape, by Dr. Herman A. Heise, ACL, of Milwaukee, Wisc.

Carolina Holiday, 550 feet, 16mm. Ansco Color, by Henry K. Burns, jr., ACL, of Macon, Ga.

Field Trip, 400 feet, 16mm. black and white, by Ralph W. Luce, ACL, of Berkeley, Calif.

Form in Motion, 325 feet, 16mm. Kodachrome, with music on disc, by Jose M. Pavon, ACL, of New York City.



WARREN A. LEVETT, ACL, Maxim Award winner for 1950 with *The Gannets*, checks one of telephotos which filmed closeups above.



"Albany's Tulip Festival"
by
Helen C. Welsh, ACL



"Circus Time"
by
George Merz, ACL



"Green River Expedition"
by
Al Morton, FACL

Haiti—The Black Republic, 650 feet, 16mm. Kodachrome, with music on disc, by Stanley Woolf, ACL, of New York City.

I Walked a Crooked Trail, 900 feet, 16mm. Kodachrome, with music and narrative on wire, by O. L. Tapp, ACL, of Salt Lake City, Utah.

King of Metals, 600 feet, 16mm. Kodachrome, with music, narrative and sound effects on tape, by David W. Kean, ACL, of China Lake, Calif.

New England Frames, 750 feet, 16mm. Kodachrome, by Lester F. Shaal, ACL, of Providence, R. I.

Outpost, 425 feet, 8mm. Kodachrome, with music on wire, by Harry W. Atwood, of Ajo, Ariz.

Paddle Up Front!, 800 feet, 16mm. Kodachrome sound on film, by C. Roy Terry, jr., ACL, of Palatine, Ill.

The Birth of a Caterpillar, 175 feet, 16mm. Kodachrome, by Jay T. Fox, ACL, of Seaford, N. Y.

The Director, 625 feet, 16mm. Kodachrome, with

music on disc, by Cal Duncan, ACL, of Lee's Summit, Mo.

The Voice of the Key, 700 feet, 16mm. black and white, by Charles J. Carbonaro, FACL, of Cambridge, Mass.

Reviews of the place winners follow.

The Gannets

In one sense, the outstanding strength of *The Gannets*, Maxim Award winner for 1950, is its seemingly worst weakness. That strength is the unquestioned—but apparently accidental—*entertainment* which the film provides. Running a brief 400 feet of 16mm. color, the picture examines the famous gannet colony on Gaspé's Bonaventure Island, treating the giant birds with lighthearted good humor and casual unpretension. The entire accomplishment seems too *easy*. You could do it, you feel, over a single sunny weekend. But don't let this fool you.



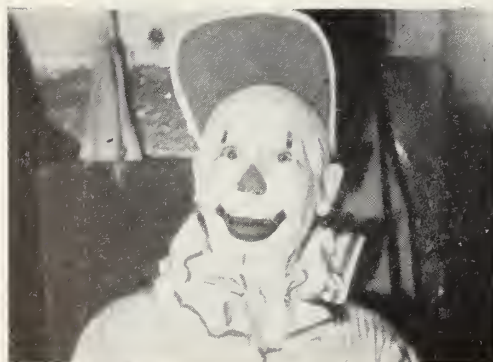
"Hands Around the Clock"
by
William Messner, ACL



"Isle of the Dead"
by Timothy M. Lawler, jr., ACL
and Delores D. Lawler



"Nextdoor Neighbor"
by
Esther S. Cooke, ACL



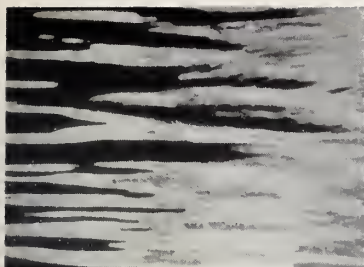
"Ringling Bros. and
Barnum & Bailey Circus"
by Oscar H. Horovitz, ACL



"Seminole Indians"
by
Elmer W. Albinson, ACL



"The Barrier"
by
Glen H. Turner, ACL



"Aqua Viva"
by
Allan A. Hammer, ACL



"Beneath Mexican Skies"
by
Ella Paul



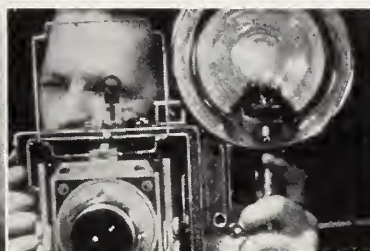
"Bless This House"
by
Grace Lindner, ACL



"Caravan to Guatemala"
by
Dr. Herman A. Heise, ACL



"Carolina Holiday"
by
Henry K. Burns, jr., ACL



"Field Trip"
by
Ralph W. Luce, ACL



"Form in Motion"
by
Jose M. Pavon, ACL



"Haiti—The Black Republic"
by
Stanley Woolf, ACL

To begin with, there is the technique. In *The Gannets*, Warren Levett has employed with a knowing skill every technical artifice learned in long years of bird filming. Telephoto lenses present his gleaming subjects in crisp and astounding closeups. The follow shots of birds in flight are suave and invariably centered, while slow motion reveals arrestingly their superb aero-dynamics. Side and back lighting enhance repeatedly the natural beauty of the birds, aided on occasion by a shrewd use of the polaroid filter.

Secondly, there is the subject matter treatment. Pictorially, Mr. Levett knows his way around a sequence with unerring instinct. He knows, too, the strength which lies

in a pair of shears; his editing of a subject so often overlaid by the amateur is incisive and refreshing.

And, perfectly interwoven with the pictorial presentation, is the third strength of *The Gannets*—the delight of the picture's narrative. You learn things about gannets as you listen—but they're not long-winded nor in Latin—and you're scarcely conscious of the learning. What you are conscious of is that the gannet is a strange, gabby, beautiful and, sometimes, supremely ludicrous creature. You are, in a word, entertained as you are informed—and you love every light-hearted minute of it. It is only later, if at all, that you realize the true measure of this superb movie.

[Continued on page 464]



"I Walked a Crooked Trail"
by
O. L. Tapp, ACL



"King of Metals"
by
David W. Kean, ACL



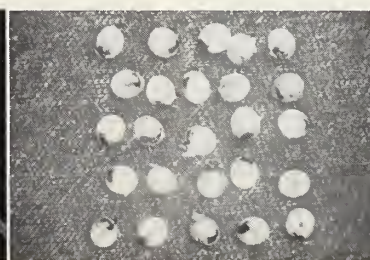
"New England Frames"
by
Lester F. Shaal, ACL



"Outpost"
by
Harry W. Atwood



"Paddle Up Front!"
by
C. Roy Terry, jr., ACL



"The Birth of a Caterpillar"
by
Jay T. Fox, ACL



"The Director"
by
Cal Duncan, ACL



"The Voice of the Key"
by
Charles J. Carbonaro, FAEL

THE AMATEUR: 1923-1950

Here are the people and the pictures which, in a quarter century, made amateur movies great

JAMES W. MOORE, ACL

AFTER nearly three decades of development and change, the amazing thing about amateur movies is that they have changed so little! Developed—yes. Expanded—hugely. Progressed—magnificently. But *changed*—No! Let's look at the record.

THE EARLY PROBLEMS

We turn for that record, naturally, to the earliest issues of *MOVIE MAKERS*. And, in only the first *three* (Dec. 1926, Jan. and Feb., 1927) we find the following: amateur movie makers were already arguing as to which width of film gave the best results. They used three in those days—35mm., the new 16mm., and Pathex 9.5mm.—but the discussion was exactly prophetic of the arguments which were to sweep amateur movies in 1932 with the advent of 8mm. filming.

Three years earlier, Alexander Victor had paid tribute to the Bell & Howell Company for creating the first spring driven camera, thus “freeing the bobby from the bondage of the tripod.” But already, experienced amateurs were pleading in the pages of *MOVIE MAKERS* for an increased use of this accessory. Similar entreaties were being voiced for more editing and titling and less panning and tilting. Do these problems sound familiar?

THE EARLY PICTURES

And now let's look at the kind of movies these beginning filmmakers were making. One of the earliest activities to be sponsored by the fledgling Amateur Cinema League was a loan exchange of personal films among its members. Representative titles on that exchange list follow: *Miscellaneous Family and Travel*; *My Trip to Bermuda*; *Field Day at Dobbs School*; *Winter in Connecticut*; *Trout and Bass Fishing in Northern Canada*; *Yale-Harvard Football Game—1926*; *Christmas, 1925 . . .* See what we mean?

1926

Enter the Amateur Cinema League

This, then, is about how things stood on July 28, 1926. On that day, gathered at luncheon in New York's Hotel Biltmore, fifty five persons voted the organization of the ACL. Among those present were Hiram Percy Maxim, president of the Maxim Silencer Company; Joseph H. McNabb, president of the Bell & Howell Company; Lewis B. Jones, a vicepresident of the Eastman Kodak Company; Alexander F. Victor, president of the Victor Animatograph Corporation, and Colonel Roy W. Win-

ton, who had been in charge of postwar recreation policies for the United States Army. Of these, Mr. Maxim—the true spiritual godfather of ACL—was to become Founder President of the League, while Colonel Winton was named its first Managing Director.

1926 TO 1929

The League's Early Years

The League's early years, devoted to establishing and strengthening the young organization, passed swiftly. The first hundreds of members enrolled in the fall of 1926. In December of that year there appeared the first issue of the League's monthly magazine, known then as *Amateur Movie Makers*. Comprised of 36 pages and covers, it offered (among others) the following articles: *Love by Proxy*, or how the Motion Picture Club of the Oranges (N. J.) produced their first photoplay; *Golfing for the Movies*, by George Ade; *The Amateur Turns a Penny*, a discussion of 16mm. industrial and educational filming, by Mr. McNabb; *Scenario Writing*, by James H. Cruze, the triumphant director of *The Covered Wagon*; and *Colored Home Movies by Radio*. In this last piece, Mr. Maxim—ever a prophet of untrammelled vision—had written: “*You are going to see the day when radio-transmitted, colored motion pictures will be shown, not only in theatres, but in your own homes!*” This, mind you, in 1926.

By May, 1927, date of the first annual meeting of ACL, the League's membership had climbed to 1338, while in May, 1928, it stood at 2193. In June of that

year, in response to popular usage, the magazine shortened its name to the current *MOVIE MAKERS*, and by the League's third annual meeting in 1929, the ACL was firmly established.

1929 THROUGH 1930

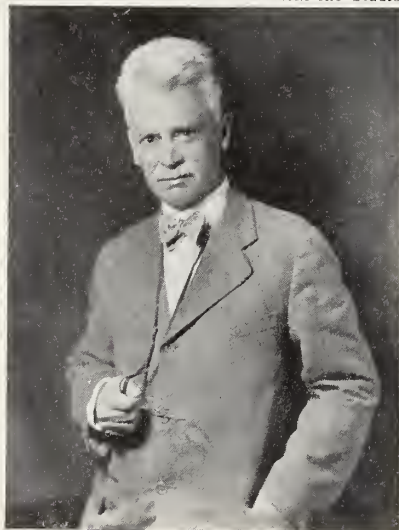
House of Usher—Free Customs Entry The Ten Best

While these activities had been going on, two amateur students of the motion picture, working in an empty stable at Rochester, N. Y., had created one of the great experimental movies of all time. They were Dr. J. Sibley Watson (now FACL) and Melville Webber; their production was *The Fall of the House of Usher*. Produced in 1200 feet of 35mm. film, the picture was hailed by the National Board of Review as “the greatest advance in the motion picture as an independent art since *The Cabinet of Dr. Caligari*.” In the film, Dr. Watson blazed new trails in the creative use of prisms, kaleidoscopes and multiple exposure, as he portrayed the *subjective* reactions of the characters in this sombre Poe tale.

Perhaps of more practical benefit to the amateur filmer, however, was the project undertaken by the ACL in 1929. In those days, movie makers who traveled out of the United States with American made film still had to pay customs duty on that film when they brought it back. The Amateur Cinema League's officers took up the fight to correct this obvious injustice. By the League's fourth annual meeting in May, 1930, they were able to announce success. Their proposed amendment (now Paragraph 1615 in the Customs Free List) had been approved in the Tariff Act of 1930. From that date onward, all American amateur filmmakers owed the free passage of their films directly to the ACL.

In December of the same year, the League initiated a new feature—its selection of the Ten Best Amateur Films of the Year. Launched informally and without fanfare, these selections were to grow into the oldest and most honored competition in the world of amateur filming. The diversity of the pictures placing in this first selection served also as convincing evidence of the amazing progress of personal movie making. There were, among the ten, a cine tone poem of marsh grasses; an enchanting child's birthday record; an autumn scenic in the year-old Kodachrome; an industrial study of photoengraving; a surgical record of a brain operation, and a psychological drama

Blackstone Studios



HIRAM PERCY MAXIM, FACL, Founder
President of the Amateur Cinema League.



THE FOUNDING LUNCHEON of the Amateur Cinema League, attended by fifty five enthusiastic filers, was held on July 28, 1926,

at the Hotel Biltmore, in New York City. Mr. Maxim, the true godfather of ACL, is center figure of five at speakers' table.

based on the emotion of fear. Amateur movie makers, in eight short years, had already begun to hit their stride.

1931 THROUGH 1935 A Period of Progress

In the five year span from 1931 through 1935, amateur movie making surged forward under the stimulation of swiftly succeeding technical advances. The 8mm. film system in 1932 opened the economic door to the hobby for hundreds of thousands of new fans. The advent of the Cine-Kodak Special in 1933 challenged the advanced and already experienced movie makers to even greater efforts. And the arrival of Kodachrome in 1935 revealed new and tempting horizons of beauty to amateur filmmakers everywhere.

The period was to show as well a number of milestones on the practicing movie maker's level. Among the 1932 Ten Best a black and white film called *Canadian Capers* was accompanied, for the first time, by double-turntable music on disc. The producer was Hamilton H. Jones, of Buffalo, and in 1937 he was to win the first Maxim Memorial Award. In 1933, just a year after the advent of 8mm., a film of that width placed among the year's Ten Best. Produced by Walter Mills and titled *Design*, it was to be followed regularly by 8mm. winners in future contests. And in 1935, a filmer named Frank E. Gunnell (now FACL) placed in that year's Ten Best with a black and white picture called *Adirondack Adventure*. He was to become the contest's most honored competitor (with ten placements) by the time his *While the Earth Remaineth* won the Maxim Award for 1945.

For the Amateur Cinema League, this five year period saw the publication in 1932 of *Making Better Movies*, the League's first full-length handbook of the hobby. In the same year the ACL was successful in getting filming restrictions removed by the Empire State, Chrysler and Woolworth Buildings, the

first of many such helpful successes.

During 1933 and '34, Colonel Winton, serving as the chosen representative of the entire amateur movie industry, fought for and won an NRA code wholly separate from that of professional Hollywood. During the same period, the ACL led the fight to kill a New York State bill proposing censorship of amateur movies and worked in close cooperation with local members in defeating similar censorship or licensing efforts in six other states and cities.

1936 THROUGH 1937 Maxim Dies—ACL Dinner The Maxim Award

The year 1936 was both saddened and gladdened for the Amateur Cinema League. February 17 brought the death of Hiram Percy Maxim, ACL's Founder President and incomparable leader; he was 67 years old. Stephen F. Voorhees, a distinguished New York architect and the League's vicepresident since its founding, was elected to the presidency, with John V. Hansen, of Washington, D.C., named as vicepresident.

On October 23 of the same year, the ACL marked its first decade of activity with a Tenth Anniversary Dinner in New York's Hotel Roosevelt. More than 400 members—from as far north as Canada, as far west as Missouri and as far south as Mexico—gathered for this pleasant evening of good friendship and good films.

Mr. Maxim's name, however, and all it stood for, was not to be forgotten by the world of amateur movie makers. For, early in 1937, the ACL announced to that world the establishment of the Hiram Percy Maxim Memorial Award. Created by his daughter, Percy Maxim Lee, the Maxim Award was to be made annually by the League to the producer of the one best film among each year's Ten Best. It became immediately the most treasured trophy in all of amateur movie making.

The first filmer to win the Maxim

Memorial Award was Hamilton H. Jones, with *Western Holiday*. A feature length remake in color of the black and white *Canadian Capers*, the picture was regarded by many as revealing for the first time the full technical and artistic capacities of Kodachrome. Another winner in the 1937 Ten Best was a filmer named Ralph E. Gray (now FACL), of Mexico City. Mr. Gray was to be heard from very soon again.

1938 THROUGH 1941 Four Fruitful Years

It was, in fact, only a year later that Mr. Gray was named by the ACL as the Maxim Memorial Award winner of 1938. His film was the stirring *Mexican Fiestas*, still regarded by many as the most moving documentary of a people produced by any amateur filmer. It was to presage a series of six contest winners, climaxed by *Typical Times in the Tropics*, Maxim Award winner for 1946. With that success, Mr. Gray became the first—and so far the only—amateur movie maker to win twice the treasured Maxim trophy. Retiring from the competition after that year, he was named to the League's board of directors in 1949 and to its vicepresidency in 1950.

With 1939 came the two great World's Fairs, destined inevitably to be the cynosure of all cine amateurs. The League's President, Stephen F. Voorhees, FACL, was also vicepresident of the New York World's Fair and chairman of its Board of Design. It was through his uncompromising insistence on complete freedom of filming for the amateur that all personal movie makers were warmly and unrestrictedly welcome at the New York fair. MOVIE MAKERS marked the period with a World's Fair June issue of 96 pages, 14 of which were printed in full color. It was to be the largest magazine ever published exclusively for the amateur movie maker.

The Maxim Award winner for 1939.

[Continued on page 474]

THE INDUSTRY: 1923-1950

Here are the highlights of our hobby's industrial

history, as the tools of amateur movies developed

ONLY twenty eight years after the true birthday of amateur motion pictures, there seems to be only *one* date on which *all* of the authorities agree. That date is the year 1923.

For it was in 1923 that 16mm. acetate-base, reversal film was first announced and distributed. The fact that the first 16mm. cameras and projectors also were announced in that year is of considerably less importance. Why was this the case?

The Problems of Professional Movies

To arrive at an understanding of this situation, it is necessary to examine briefly into the origins and early years of motion pictures in general. Although the record is clouded with confusion and disagreement, it will serve our survey well enough to state that motion pictures *seem* to have got started around 1889. Why was it, then, that more than three decades were to pass before this fascinating new craft was adopted by individuals as a hobby? There were three good reasons.

(1) The negative-positive process being used, with its necessity for at least two purchases of film stock and two laboratory developments, was *expensive*.

(2) The nitrate of cellulose base on which emulsions were coated created a savagely dangerous *fire hazard*.

(3) Although the 35mm. width of film seems to have won favor early, the craft was to see during these years a *non-standardized* jumble of the following film widths: 35mm., 28mm., 22mm., 21mm., 17.5mm., 16mm., 15mm., 11mm., and 9.5mm.

We find, therefore, that making movies was *expensive, dangerous and plagued by non-standardization*. If any widespread acceptance of the new craft as a personal hobby were to come, *something* had to be done about each of these three deterrents.

PROGRESS BEFORE 1923

The fire hazard problem seems to have been solved quite early. For example, our English reporter (see *Great Britain Reporting!*) found that the 28mm. film offered by Pathe in 1912 was even then non-inflammable.

Standardization on a *non-theatrical* film width came more slowly. In 1918, urged on by Alexander F. Victor, one of the true pioneers of the amateur movie industry, the Society of Motion Picture Engineers tentatively adopted a film frame 28mm. wide and with four perforations. But the acetate base specified for it was more expensive to pro-

duce than was the nitrate, so that unscrupulous manufacturers and dealers continued to push 35mm. film and equipment without proper safeguards.

And there was still the expense—and, for the amateur, needless waste—of the negative-positive system. Something *wholly new* was still needed.

Reduced Costs Through Reversal

That "something wholly new" was to be 16mm. reversal film; and John G. Capstaff, of the Eastman Kodak Research Laboratories, is universally credited with its development. Already known to color photography, the reversal process (in Mr. Capstaff's reasoning) would offer two great advantages: (1) it would eliminate the double costs of negative-positive work, and (2) it would, through its finer grain structure, give excellent picture quality from even a drastically smaller film frame.

Late in 1916 a program for the development of reversal film for amateur motion pictures was approved by George Eastman. During this development, besides confirming his expectations of good picture quality, Mr. Capstaff concluded also that some method must be devised to overcome the exposure variations which might be expected with amateur use of the film. His answer to that need was a control which automatically varied the intensity of the printing light in the re-exposure phase of the reversal process.

1923—THE BIG YEAR

Reversal processing and controlled re-exposure at last laid the ghosts which had haunted the personal use of motion pictures for over three decades. The reversal film system was demonstrated publicly by Dr. C. E. Kenneth Mees, Kodak research head, on January 8, 1923, at East High School, Rochester, N. Y. Amateur movies, as we know them now, were on their way.

The first equipment to be offered the fledgling hobbyist was, by today's standards, bulky in design and modest in its capacities. In June, 1923, the Eastman Kodak Company introduced as a "package" the following items: Cine-Kodak Model A; Kodoscope Model A and splicer; a tripod and a screen. The camera was a box-shaped affair, had a fixed focus *f*/3.5 lens and was hand cranked. The reversal film offered by Kodak from June, 1923, to May, 1928, was called Cine-Kodak Regular (it was orthochromatic) and came in 50 and 100 foot daylight loading rolls. On

August 12, 1923, Victor Animatograph Corporation introduced the Victor Cine-Camera Model 1 and the Victor Cine-Projector. This camera also was box-like in shape, accepted 50 or 100 foot daylight loading rolls of film, had an *f*/3.5 fixed focus lens and was hand cranked. The projector, which had a 400 foot capacity, was also operated by hand.

No month-dates are given for Bell & Howell's 1923 products, but this company is generally credited with offering the first 16mm. camera with a spring-drive motor. This was the Filmo 70-A, 100 foot capacity, fixed focus *f*/3.5 and with 8 and 16 frame per second speeds. Its shape, even at this earliest date, was exactly that of the current 70-D series. The 1923 B & H projector was the 57-A, 400 foot capacity, 200 watt lamp and with a hand rewind.

1924 THROUGH 1926

Advances over this pioneer equipment were cautious and slow to come in the industry's early years—and understandably so.

In January, 1924, EK offered the Cine-Kodak A with a spring motor; in July, 1925, the Cine-Kodak B *f*/6.5 (the first of this company's rectangular shaped cameras); in February, 1926, the Model A *f*/1.9, and in April of that year the Model B *f*/3.5.

Victor produced in 1925 its Model 2 camera and Model 2 projector, the latter now adding an electric motor drive. B & H was content during these years with its good pioneer products.

1927 THROUGH 1929

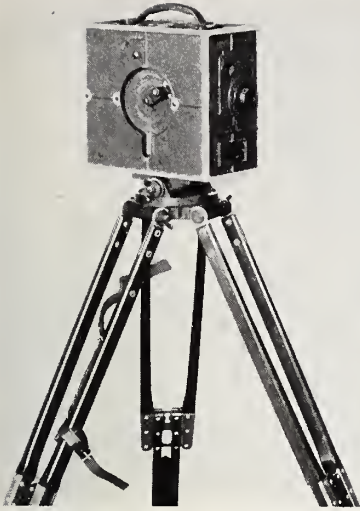
Turret Fronts—Kodacolor—Sound on Film—Enter Ansco

The three years cited above, however, show a number of true milestones in the developing course of amateur movies.

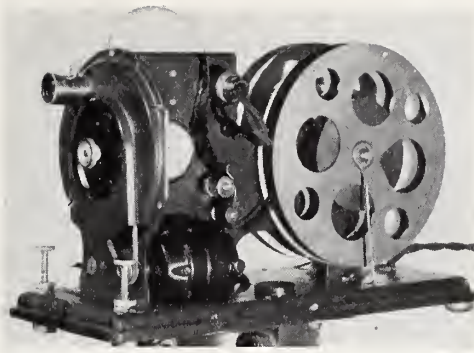
In 1927, Bell & Howell announced its Filmo 70-C, the first camera with a three-lens turret—in this case, of the so-called "spider" design. Other features of the 70-C were 8, 16, and 32 fps speeds and an adjustable viewfinder. In 1929 the same company followed with the first of its widely popular 70-D series; a compact circular turret and seven speeds were the new features. In between these two years Victor announced its Model 3-T camera, also of turret design.

On the film front, EK brought out its Cine-Kodak Panchromatic in May, 1928, and followed with Kodacolor in August

[Continued on page 470]



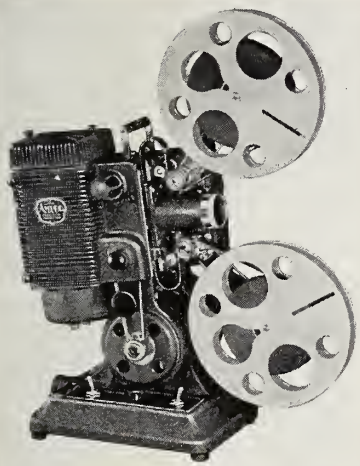
CINE-KODAK MODEL A, issued by Eastman in June, 1923, was hand-cranked with f/3.5 lens.



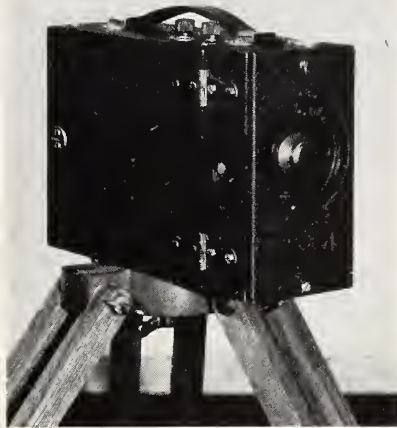
VICTOR MODEL 2 projector, released in June, 1925, added electric motor drive to 1923's Model 1 unit.



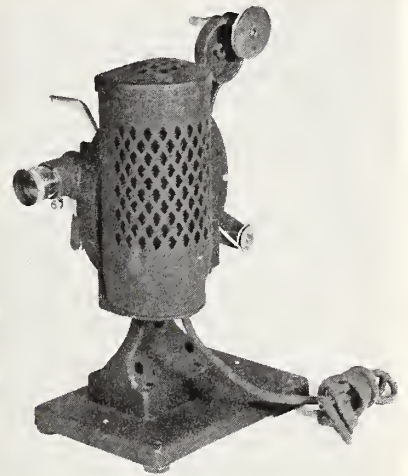
KEYSTONE MODEL C, with f/6.3 lens and hand crank, was in 1931 prototype of today's A-12.



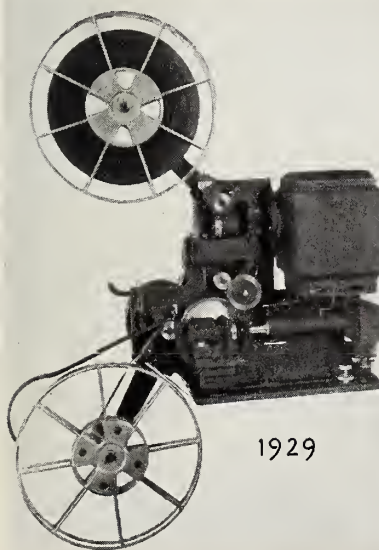
AMPRO'S MODEL AD projector in 1932 marked entry of this company into amateur industry.



VICTOR MODEL 2, similar to 1923's Model 1, replaced crank by spring drive August, 1925.

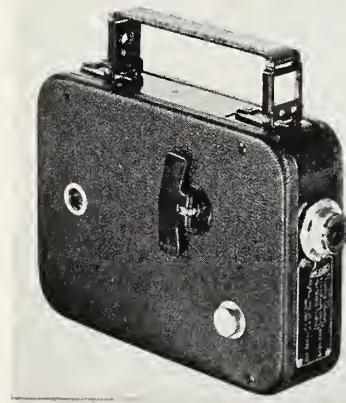


KEYSTONE MODEL D-62 projector, 1930, was hand cranked and used auto headlight bulb.



1929

RCA VICTOR SOF projector, first in the field in 1929, is above, with company's single system sound camera, withdrawn in 1936, at right.



CINE-KODAK EIGHT, Model 20, launched the 8mm. film system July, 1932. List price: \$29.50.



1934



VICTOR MODEL 6 disc and projector combination was, in 1931, typical of these designs.

CHRISTMAS FILMS BEGIN NOW!

Time, tempers and film footage will be saved, says this
veteran movie maker, by shooting holiday scenes beforehand

FRANK E. GUNNELL, FACI

IT'S December, Mr. Movie Maker—and it's later than you think! For, if this is the year that you're *really* going to produce that Christmas motion picture, then it's high time to get rolling. Remember last year, how you waited until Christmas Day to begin shooting? Remember, too, how you soon abandoned the whole project, because intensive filming on Christmas Day *does* interfere with the pleasure of others?

But how, you say, can one film a Christmas picture without interrupting too much the actual Christmas Day festivities? Two facts make it easy.

BEGIN BEFORE CHRISTMAS

First, almost everything you need for a complete story of Christmas *is already here* and waiting for your camera. Store windows everywhere are sparkling with Christmas gifts and decorations long *before* Christmas. Right *now* magazines and newspapers are bulging with gift advertisements, reminding you to complete the purchases on your Christmas list. Community trees, homes and churches are decorated and lighted well before the Christmas holidays, as are the many elaborate street lighting effects that brighten American towns across the nation at Christmas-time. So, *now* is the time to begin that Christmas movie!

CONCENTRATE ON CLOSEUPS

Second, the best Christmas motion pictures will contain many, many closeups, for the spirit of Christmas is best expressed by many small details: closeups of hands

selecting and addressing beautiful greeting cards; of hands removing a choice toy from a store window; of a child's face pressed against that same toy shop windowpane; closeups of Christmas cookies, writing letters to Santa Claus, or knitting a scarf for a loved one. Christmas is an endless list of little things: a lighted candle in a window, toy trains traveling around toy tracks, Christmas tree tinsel and ornaments, holly and mistletoe, turkey and plum pudding. Throughout December these items all exist. So there's no need to wait until Christmas Day to film them in closeups.

KEEP SCENARIO SIMPLE

The scenario or film plan for your Christmas picture may be a simple one, with just enough story to tie together the many little scenes that spell Christmas. Perhaps you may work up a little story around the child who "doesn't believe in Santa Claus" and yet gets a big and pleasant surprise; or around the strenuous efforts of a lively "regular boy" to be good before Christmas, only to fail through no fault of his own. One filmer we know based his Christmas story around a boy who wanted a real live dog so badly that it affected all his Christmas activities. Even when helping to make the Christmas cookies, the boy cut out gingerbread dogs instead of gingerbread men! Then, on Christmas Day when the oven was finally opened, out jumped a real live cocker spaniel puppy! (P.S.—The oven was cold.)

Or, if yours is a family with special Christmas traditions based on national origins, by all means include some of these family customs in your holiday coverage. A particularly appealing Christmas film which I remember was based on Norwegian Christmas customs as still followed by a Norse family in Minnesota. They brought to the picture a sincerity and warmth that was felt by all who saw it.

LIGHTING NO PROBLEM

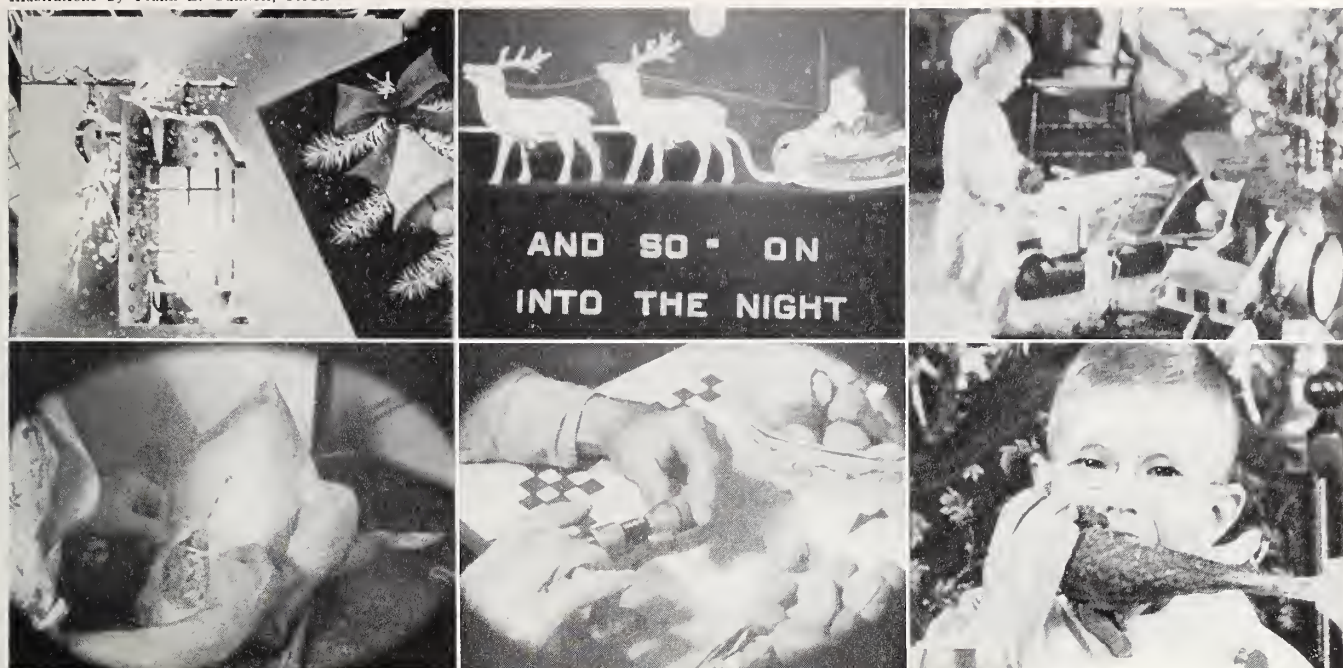
That closeups are a particularly vital part of Christmas filming is fortunate for the movie maker in many ways. Not only does this enable him to film much of his Christmas picture at times convenient to him and his family; but should a few scenes prove unsatisfactory, they can readily be retaken, even after Christmas.

The closeup technique also greatly simplifies the problems of lighting—a matter which causes so many movie makers to hesitate when they approach indoor filming. A double stand of No. 2 photoflood bulbs with reflectors, or a couple of No. 2 reflector flood bulbs (RFL-2), plus a reflector spot bulb or two (RSP-2)—or any combination of these—will be ample for filming most Christmas scenes on indoor color film. For the closeups of small areas, such as hands and the small objects that they handle, much less light can be used. A photometer is an especially valuable help in filming under artificial light; but good results also can be obtained by following the directions supplied with the film, or using one of the exposure guides published by the film makers.



DECORATING THE TREE, a must sequence for any Christmas movie, is one of many holiday activities to be filmed before The Day.

Illustrations by Frank E. Gunnell, FACL



CHRISTMAS IN CLOSEUP: Except for the toddler under the tree, there is no one of these suggested sequences which could not

be staged and filmed either before or after the holiday. Note in second frame the use of a Christmas card as film subtitle.

GREETING CARDS ATTRACTIVE

What, then, are some activities which can be pictured largely in closeups, either before or after Christmas Day? Christmas greeting cards offer the first of many possibilities. A sequence might begin with closeups of different members of the family addressing stacks of greeting cards and envelopes to their friends. A closeup of the family's own greeting card will suggest "A Merry Christmas" from the family to all, including those who will later see the film. The arrival of Christmas cards from friends also may be filmed in closeup: cards dropping through the mail slot; hands opening them; closeups of the prettiest cards from relatives and close friends, perhaps filmed with the aid of a titler, and reaction shots of members of the family. These movies, shown later to relatives and friends, will have added interest for them.

Selected greeting cards, filmed in closeups, may well serve as titles for much of the film. A "Twas the Night Before Christmas" card could introduce a sequence showing your small fry writing their letters to Santa Claus, and then propping them against a glass of milk and a dish of cookies which they have set out for their bearded benefactor. Of course, after the children have gone to sleep, a closeup of Dad at the library table wolfing Santa's night lunch as he reads Santa's mail will add a fresh twist to this traditional activity.

THE TREE AND THE TOYS

Decorating the Christmas tree (you do this before Christmas, don't you?) is one subject that certainly should be filmed in closeups. Boxes of ornaments being opened, strings of lights being tested, hands putting individual ornaments in place, all make effective closeups for your holiday film. And, of course, if you have a couple of teen-agers around to do the decorating, perhaps a little heart interest can be staged to add spice to a purely decorative job!

Gift wrapping and gift receiving are other closeup subjects. Simple lighting setups should be planned ahead of time, if it is desired to film the children's reactions on Christmas morning itself. Often, however, it is better

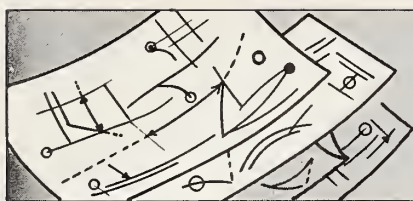
to stage the scenes later on. The children will usually play their parts very well, if they are told just what is wanted. If these shots, and others, are to be taken indoors in the daytime with indoor color film and ordinary flood bulbs, be sure to avoid window areas in your pictures and to pull down the shades. Otherwise, areas where strong daylight is present will appear excessively blue in your film. If window areas must be included, adequate results may be obtained by using daylight-type color film and the so-called "daylight" blue-glass flood bulbs.

Gifts offer another chance for amusing material in your film. Dad, for example, can furnish a running gag as we repeatedly find him opening packages containing nothing but neckties! And in ever more vivid hues! Of course, his and others' reactions to some of the ties should be included. Corny? Sure, but everybody loves it. Or, maybe you can think of a better running gag.

DON'T MISS THE DINNER

And by all means do not forget to include plenty of closeups in the Christmas dinner sequences—and I mean closeups involving delicious looking food! Long years of movie making have convinced me that food is not only the way to a man's heart, but to the hearts of your movie audience as well. Action closeups of Christmas dinner preparations can be taken at any time and cut later into the sequence of dinner scenes actually filmed on Christmas Day. A few lights set up around the dining room table well ahead of dinner time, or in overhead fixtures, will enable you to film the actual Christmas dinner with the least possible disturbance and delay. After all, who wants *cold* turkey on Christmas Day?

These are but a few ideas from the many possibilities for a good family film of Christmas. With a little thought and a ready pencil and paper, you can undoubtedly add many ideas of your own that will make your film *yours*. The main thing is *Don't Delay!* And don't let those bugaboos of interior lighting and "being too busy" stop you from making a Christmas film. After all, every movie maker should have at least one good movie of his family and friends at Christmas!



The Clinic



HANDY LENS CLEANER

Just thought the rest of the crowd might be interested to know of a handy form of lens cleaner which was recently recommended to me by one of the largest lens firms in the business.

These are the tissues known as "Sight Savers," which were put out primarily for use on your eyeglasses. A product of the Dow Corning people, they are treated with silicone and, in use, leave a thin protective film of this stuff on the lens surface. Also easy to get in any drug store or opticians' shop.

DALE W. HARRIS

Chicago, Ill.

* * *

FALLING SNOWFLAKES will show up best against a dark background. Back or cross lighting helps, too, as it does for wind-blown snow.

* * *

ONE WAY of getting children to be at ease before the camera is to try a few "dry runs" first, operating the camera without film until they are used to it.

* * *

TINKERTOY DRUM

What with his *Toy into Reel Rack* and the *All-Purpose Developing Drum* stories, I should have thought that Lewis C. Cook, ACL, would have beaten me to this one. But apparently not—so here it is. As with Mr. Cook, I got the idea while watching a youngster at play.

A good look at the illustration

should make clear to our readers how the rack goes together. For only occasional use, no other fastening is needed beyond the usual press-fitting of the parts. For a more permanent job, a little household cement at the joints is recommended. *But*, leave the cement out of the juncture indicated by the arrow. The reel comes off at this point for easy removal from the tray.

JACK E. GIECK

Detroit, Mich.

* * *

THE DECORATED CHRISTMAS tree makes an excellent subject for color film. Colored lights appear most cheerful when seen from outdoors at night through a window.

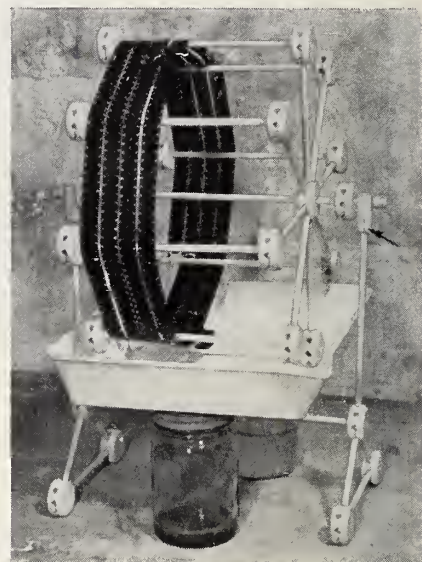
* * *

BEHIND-THE-LENS FILTERING

The suggestion by Homer E. Carrico, ACL (see October *Clinic*), of installing a glass filter in a recess behind the turret of the Bolex H-16 may be convenient—but it also can throw one's pictures out of focus. The reason for this is found in a fundamental optical law of refraction at a plane surface.

In Fig. 1 we see a light ray passing through a lens and meeting the optical axis at "P," the plane of accurate focus. In Fig. 2 we show a filter placed behind the lens and in front of the film plane, which, of course, remains in the same position as in Fig. 1. However as will be seen in

Pictures, plans and ideas to solve your filming problems



THE KIDS MAY COMPLAIN, but a tidy developing drum is easily made from their Tinkertoy.

Fig. 2, the light ray is now bent as it strikes both the front and rear surfaces of the glass filter, which results in a parallel displacement of the ray.

Since the ray now meets the axis at a distance "a" behind the film plane, it follows that the image on the film *must* be out of focus. Just how much of such an effect is created by a glass filter behind the lens is best demonstrated by the following test. We focused a 1 inch lens without a filter on a point $3\frac{1}{2}$ feet distant. After insertion of a glass filter, the lens had to be refocused at 2 feet to bring the same point in focus.

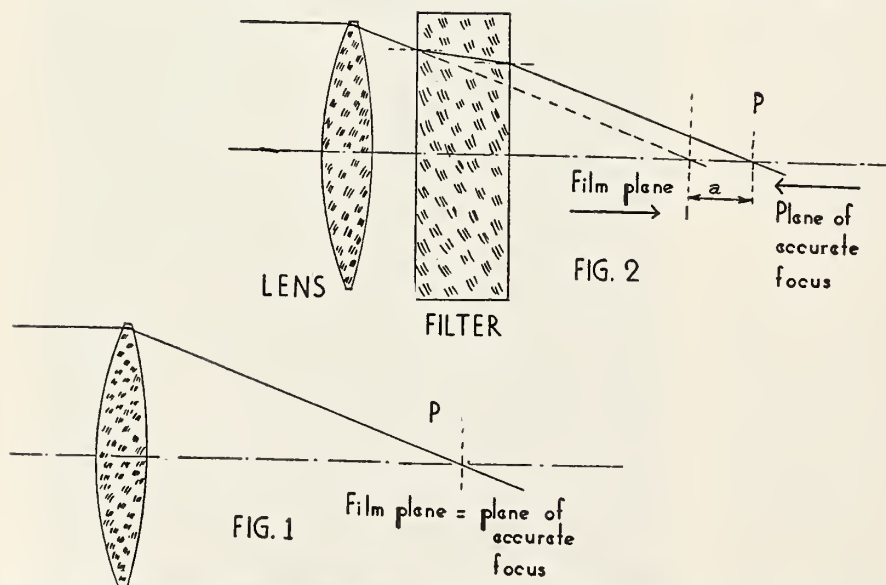
The best solution to the filter problem is the installation of a filter slot behind the lens, which Paillard Products is prepared to do on either the H-8 or H-16 cameras. In this slot a gelatin filter is used which, though behind the lens, is so thin that it creates only a negligible displacement of the light rays.

ERNST WILDI, ACL,
Manager

Technical Department
Paillard Products, Inc.
New York City

* * *

THERE IS NO set rule for the length of scenes. A scene should be long enough to explain the action, but not too long to bore the audience.



HOW A GLASS FILTER behind the lens alters sharp focus is clearly pictured above. In Fig. 1 the light ray falls at point P, which is both the film plane and plane of accurate focus. Fig. 2 shows how point P moves to rear of film plane because of refraction of filter surfaces.

THE GIFT HORSE

Here's a simple Christmas scenario,
with a surprise happy ending

WILLIAM HOWE, ACL

1. *Long shot.* The front of your house in holiday regalia, with a Christmas wreath visible on the door.

2. *Long shot.* Move your camera to a sidewalk corner of the lot and film Mother as she approaches the house and turns up to the doorway, laden with packages.

3. *Medium shot.* From the living room, show Mother as she steps through the doorway and drops her bundles on the couch.

4. *Semi-closeup.* She removes her hat, fluffs up her hair and breathes a sigh of relief as she looks down toward her packages.

5. *Semi-closeup.* Your youngster (whom we shall refer to as Tommy) stands in an interior doorway of the living room eyeing the packages hopefully.

6. *Medium shot.* Pan to follow the child as he or she crosses over to the couch and looks down at the packages, while Mother removes her coat in the background.

7. *Closeup.* The child's inquiring eyes widen as he bends down to peer into one of the bags.

8. *Semi-closeup.* A two-shot over the youngster's shoulder to show Mother as she wags an emphatic finger and cautions:

Title. "No presents for peekers!"

9. *Medium shot.* The child sheepishly saunters over to a table, picks up a picture magazine and retreats through the door he entered. Mother smirks indulgently at his curiosity and turns to leave the room. Quickly fade to:

10. *Medium shot.* Pan across a paper- and ribbon-littered bedroom to Mother as she sits beside a stack of gay Christmas packages, to one of which she is tying a bright bow.

11. *Closeup.* A fist raps on the front door just below the wreath.

12. *Semi-closeup.* Mother raises her head briskly from the box she is embellishing, sets the package aside and rises from her chair, brushing bits of ribbon from her skirt.

13. *Medium shot.* She enters the living room, still brushing ineffectually at her dress.

14. *Semi-closeup.* Mother opens the door and greets her caller, a neighbor, who smilingly declines her gesture to come in.

15. *Semi-closeup.* Tommy's feet as he tiptoes down the hall toward the front of the house.

16. *Medium shot.* From the front of the house, film the neighbor standing on the doorstep pointing down at a scooter bearing a large Christmas tag and a sprig of holly. Mother steps outside and looks down at the scooter with a baffled expression.

17. *Closeup.* Tommy's face peers furtively around the interior doorway into the living room.

18. *Semi-closeup.* A two-shot over Mother's



THE RIGHT TOT for the right toy is the happy ending of this simple Christmas script. Scene above makes a good medium shot.

shoulder as the neighbor inquires: Title. "Could we hide our Bobby's scooter in your house till Christmas morning?"

19. *Closeup.* Mother nods assent and says: Title. "Of course!"

20. *Semi-closeup.* The neighbor smiles a grateful thank-you and bends over to pick up the scooter.

21. *Semi-closeup.* Pan to follow Tommy as he withdraws from the edge of the door frame to behind the door with one eye to the crack.

22. *Medium shot.* The neighbor rolls the scooter across the living room and sets it beside the fireplace.

23. *Semi-closeup.* The neighbor speaks:

Title. "Many thanks. We'll pick it up Christmas morning."

24. *Medium shot.* Mother walks to the door with the neighbor and bids her good-by.

25. *Medium shot.* Tommy enters the room slowly and walks over to examine the scooter.

26. *Closeup.* A full-frame shot of the gleaming scooter. Quickly dissolve to:

27. *Medium long shot.* A follow shot of Tommy speeding down the sidewalk on the scooter before several admiring friends. Quickly dissolve back to:

28. *Closeup.* The scooter in the position as Scene 26.

29. *Closeup.* Tommy holds the Christmas tag on the scooter, which reads: "For Bobby with love."

30. *Medium shot.* Mother watches with amused tolerance as Tommy takes his hand from the card, touches the shiny scooter tentatively, then turns and walks dejectedly from the room.

31. *Closeup.* Mother sighs and shakes her head in bewilderment. Slowly fade out to:

32. *Semi-closeup.* A shot of Tommy in bed, rubbing his eyes and squirming out from under the covers.

33. *Medium shot.* He leaps from bed and runs out of the room.

34. *Semi-closeup.* The child stands wide-eyed looking into the living room.

35. *Medium shot.* The living room is decked to the full opulence of Christmas morning: we see the shimmering tree, the stack of packages and [Continued on page 464]



A LIGHTING FORMULA



Specially posed pictures show how to combine the
four basic lighting units in an unfailing formula

Photographs for MOVIE MAKERS by LEO J. HEFFERNAN, FACI

OBVIOUSLY, in any interior filming, the first function of artificial lighting is to throw enough illumination on the set and subjects to create adequate exposure. Unfortunately, for a great mass of amateur movie makers, this illumination for exposure is all too often regarded as the *only* function of interior lighting. This, of course, is far from the case—as we hope to show in these illustrations made especially for MOVIE MAKERS.

REASONS FOR RELUCTANCE

There seems to be among many family filmmakers a reluctance to experiment in lighting beyond the much over-recommended “full-front” treatment. This hesitation, they will tell you, stems from one or more of the following causes: (1) inadequate lighting equipment; (2) the low capacity of home fuses and wiring; (3) a reluctance to upset and clutter the home.

We sincerely believe that no one of these reasons for reluctance will stand up under honest examination. (1) Although our illustrations show the use of fairly heavy-duty spotlight equipment, quite comparable results can be obtained today through the use of the built-in reflector-spot lamps (RSP-2) and the newer 375 watt medium beam units. (2) As for fusing, three of the RSP-2s or four of the 375 watt lamps may be used safely on the standard 15 ampere home fuse. Furthermore, there is scarcely a home or apartment today which does not offer *two* 15 ampere circuits, thus permitting the use of all *seven* of these lamps, if necessary. (3) If upsetting the house *really* bothers you, you wouldn't be a movie maker anyway!

KNOWLEDGE IS NEEDED

No . . . Our estimate is that the great majority of movie makers hesitate to experiment in lighting because they do not know how to begin. They have no knowledge of the simple and clear cut function of each lighting unit in a well planned setup. They are unaware that good basic lighting can be put together as exactly as in a four-part formula. It is the purpose of our pictures to show what each light contributes in such a lighting pattern.

NAMES SUGGEST FUNCTION

To begin with, it is helpful to know the popularly accepted name of each lighting unit. For this, let's refer to Fig. 1. Here, complete with the movie camera in position, you will see illustrated the basic four-unit lighting formula. Beside each lamp we have lettered in the name used in referring to it. These names are easy to learn, for you will note that each name suggests clearly the function of the lamp it designates.

Run the names over and you'll see what we mean—*key* light, *fill* light, *back* light, *background* light. Now refer again to Fig. 1, examine the placement of each of the identified lamps and study, for a moment, their effect on the scene.

THE KEY LIGHT

In Fig. 2 we see the effect of the key light only. This

unit is called the “key” light because it keys the basic lighting of the scene, providing the major illumination and the mood desired. The key light is generally placed in front of the scene, slightly to one side of the camera, and high. Its exact positioning, however (as with all other light units in the setup), depends on the scene itself and the effect you wish to get. Where it finally stands should be determined only by moving it slightly this way and that to observe the play of light and shadow.

Since the key light will provide the basic illumination on the scene, it should be of the flood or semi-flood type. Units suitable for this work would be the double-reflector stand with regular flood bulbs, a pair of the built-in reflector floods (RFL-2) or two or three of the 375 watt medium beam lamps.

THE FILL LIGHT

Fig. 3 shows the positioning and effect of the fill light. Here, again, it is called that because the name indicates its function—to *fill* in the shadows created by the key light. Used in this way, the fill light is placed alongside the camera and on the opposite side from the key lighting. Also, since *some* effect of shadow is desirable for modeling, the fill light generally is about half as strong as the key unit.

To that end, one flood lamp in a reflector would be used as a fill light in a setup where the key light consisted of two such units. In our illustration a simple clamp unit has been attached to the camera tripod; it is placed low because the movie shot itself will be an up-angle.

THE BACK LIGHT

With the combination of the key light and the fill light, basic illumination on the subjects only is really complete. However, if we filmed the scene with this lighting alone, the subjects would seem “stuck” to the background and the background itself would be dimly lighted and unnatural. Thus, we carry on in our lighting pattern with the addition of a back light, as in Fig. 4.

Here, once more, the name signifies the function and the placement of the unit. The back light is placed at the rear of the scene and generally on the side opposite to the key. It must be positioned high to keep it out of the camera range.

Functionally, the back light creates three important effects. Trained on the subjects from the rear, it helps to separate both of them from the background of the setting, thus giving a sense of depth. For the girl (who should receive the softer, more glamorous lighting) it rim-lights her hair to create a halo effect. For the boy (who should receive a stronger, rougher lighting), it provides cross lighting with the key unit, thus accenting texture and modeling.

The back lighting unit almost invariably is of the spot type. This is made necessary by the relatively long distance its beam must travel to the subject (thus requiring concentration) and by the brilliance desired from the back lighting effect. If your [Continued on page 482]



FIG. 1: Four-lamp lighting formula, showing placement and name of each unit, is picture-diagrammed above. Note camera center.



FIG. 2: Here is effect of key light only. Unit is placed high and a little to one side of camera. Note dark shadow at left.



FIG. 3: And now the fill light only. Of the flood type, the lamp is placed quite near camera and on side opposite to key.



FIG. 4: The back light, a spot unit, rim lights girl's hair, cross lights boy's face, and gives separation from setting.



FIG. 5: The background light, again a spot, will eliminate shadows cast by key and fill units, adds to separation effect.



FIG. 6: The finished formula! Examine it, and then re-study Figs. 1 through 5 to trace effect of each of four light units.

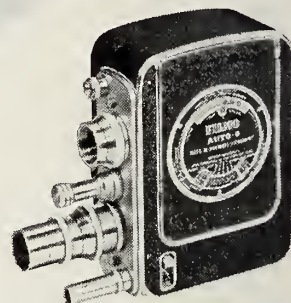


...for the lasting enjoyment of the whole family

Dad may think it's *his* present. But the truth is, Bell & Howell movie equipment brings the whole family lasting enjoyment. For *everyone* takes part in home movies... enjoyment continues to grow for generations. And B&H cameras and projectors are built with all the hidden "extras" that give you a lifetime of perfect results on the screen!

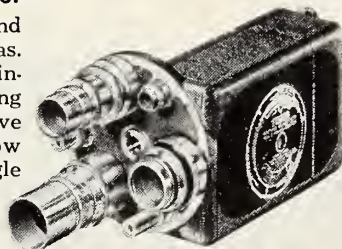
Auto-8

Magazine-loading 8mm camera. Versatile, easy operation. Swift turn two-lens turret with automatically positioned matching viewfinders permits split-second shift from long shots to close ups. Five speeds, including true slow motion. Takes single pictures. Has Selfoto lock, built-in exposure guide. With finest .5-inch Filmocoted lens only, \$169.50.



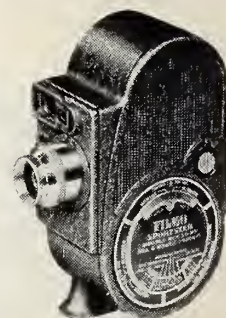
Auto Master

Finest combination of versatility and simplicity available in 16mm cameras. Quick turn of three-lens turret instantly positions lens and matching viewfinder. Magazine loading. Five operating speeds include true slow motion. Starting button lock, single picture release. With superb 1-inch f/2.5 Filmocoted lens only, \$247.00.



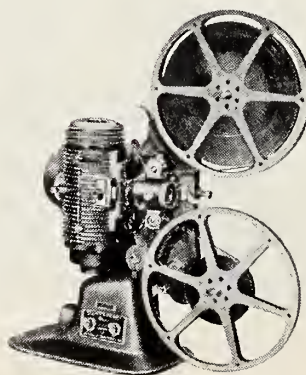
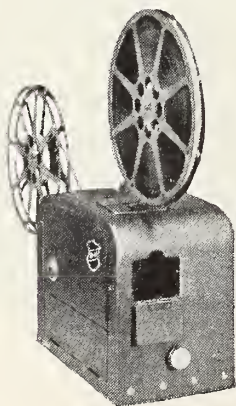
Sportster

8mm, easy "drop-in" spool loading. Five governor-controlled operating speeds, including true slow motion. Built-in exposure guide. With finest .5-inch f/2.5 Filmocoted lens, \$99.75.



Single-Case Filmosound

Built to highest standards for theater-quality 16mm sound or silent movies. Brilliant flicker-free pictures. Governor-controlled gear drive assures constant film speed. Natural, flutterless sound at any volume level. With built-in six-inch speaker, \$429.50. (Larger, separate speakers available.)



8mm Regent

Better illumination than any other popular make projector in the 8mm field, regardless of lamp wattage. Easy to thread, easy to operate. Built to highest B&H standards for dependable performance, long life. Only \$149.50.

choose

Bell &

Howell

...for the fan in your family

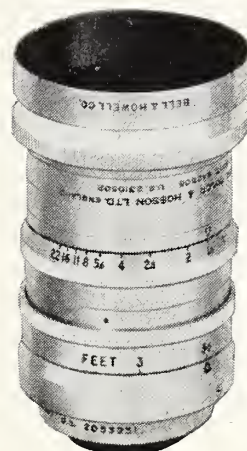
New Lens Series. B&H and Taylor Hobson Cooke lenses are essentials for the ambitious hobbyist. Built with the greatest precision, this new line offers many advantages never before available to 16mm home movie makers. These lenses have the highest correction ever developed in the 16mm field. Sharpness and contrast are the same for all lenses regardless of focal length. Extra features include T-stop calibrations for absolutely uniform exposures at any given T-stop from lens to lens, uniform-step magnification, and a complete family of lenses to choose from.

**.7-inch (wide angle) T 2.7 (f/2.5)**

B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted. \$85.25.

2-inch T 1.6 (f/1.4)

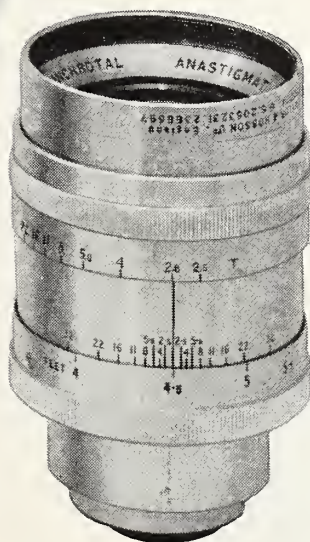
Taylor Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snap-on mount 8mm cameras.) \$169.20.

**4-inch T 2.5 (f/2.3)**

Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. Nearly 50% faster than the fastest of any other leading 4-inch lens—400% faster than the slowest. \$198.35.

**2.8-inch T 2.5 (f/2.3)**

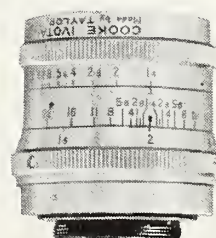
Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. \$171.50.

**Newest Addition**

Newest addition to the new family of movie lenses is the very fast 1-inch f/1.4 Ivotal. It gives from 125% to 650% greater resolution (sharpness) at the corners of the pictures than other comparable lenses yet costs less. \$169.20.

All prices subject to change without notice.

Guaranteed for life. During life of any of the products shown here, any defects in workmanship or materials will be remedied free (except transportation).



You buy for life when you buy

Bell & Howell

Chicago 45

GREAT BRITAIN REPORTING!

An on-the-scene survey of amateur films, equipment and activities—individual and organized—in the British Isles

LESLIE M. FROUDE, *Honorary Secretary Institute of Amateur Cinematographers, England*

AS FAR as I can determine, the first personal movie camera available in Great Britain was announced in 1903! Using 17.5mm. film, it managed to stay more or less on the market for about ten years. In 1912, just before the demise of the 17.5mm. gauge, Pathe (the well known French firm) introduced their Pathe K.O.K. camera; this unit moved up to 28mm. film, and was remarkable in that even then the film base was non-inflammable. In 1921, the same firm introduced into England their 9.5mm. Pathex camera, with the film packaged in a *daylight-loading charger!*

THE TRUE BEGINNINGS

With that the stage was set for the true flowering of the amateur film. For, in August, 1923, Kodak Ltd., marketed their first 16mm. camera (the Model A) and its allied equipment. That year and the following half decade saw the introduction of similar gauge machines by Victor, Bell & Howell, Zeiss-Ikon and Cine-Nizo, while by 1932 the issue had been firmly joined between amateur exponents of the 9.5mm. and 16mm. systems.

It was in that year, as you will recall, that 8mm. filming was announced by the Kodak Company. Its advent over here did not sound the death knell of 9.5mm., as I am informed it shortly did do in the United States. However, this new and less expensive movie medium did make new converts to our hobby.

Thus, the period from 1932 till the outbreak of war in 1939 saw public interest in amateur cinematography continually expanding. Film widths of 16mm., 9.5mm. and 8mm. all had their ardent supporters, and there was a certain amount of movement from one gauge to another. This explains the popularity here of twin 16mm.-9.5mm. projectors and, later, the demand for 16mm.-8mm. and even 16mm.-9.5mm.-8mm. projectors.

EFFECTS OF THE WAR

The war period was naturally one of suspended animation for our amateur film makers; but the development

of equipment continued and many of these improvements have now appeared in post-war apparatus. Perhaps the main development was in the 16mm. sound projector field. Many of these were used for mobile cinema shows to the Forces and the like, with consequent additions to the rental libraries of available sound films. Large numbers of these projectors, on becoming surplus to government requirements, have now passed on to the amateur.

From the end of the war, amateur cine equipment again started to become available. First it was a mere trickle, but lately, particularly since the lifting of Purchase Tax on certain equipment, it has grown to a fair stream. Such equipment, however, is still regarded as a luxury by the authorities, and it will be some considerable time yet before equipment production satisfies the demand. In spite of this, British film stock manufacturers working to capacity can satisfy only a fraction of the demand.

THE GAUGES AVAILABLE

Many serious workers here claim that 16mm. equipment is essential to the making of worth while films; but the record shows that many very useful films have been made on 9.5 and 8. Even at the present time, all three gauges continue to retain their popularity. If we may judge by the proportion of entries to recent competitions of the Institute of Amateur Cinematographers, the percentages used are approximately 80 percent 16mm., 10 percent each of 9.5mm. and 8mm.

Far from being a dead issue due to the 8mm. system, 9.5mm. filming is quite flourishing. Particularly in the last few months have we been offered a considerable amount of new 9.5mm. equipment, including a new version of a 9.5mm. sound projector. Only a day or so ago, a friend was telling me he had just obtained a second-hand 9.5mm. camera. Among its features were 100 foot capacity, an interchangeable lens mount taking standard 16mm. lenses, a continuously variable speed from 8 to 64 frames, a wind-back and so on. Definitely 9.5mm. is not dead.

MONOCHROME OR COLOR STOCK?

One could easily get involved in endless arguments concerning this subject, so it will suffice to say that the availability of both films is much restricted. This is brought about firstly by limitation of supply and secondly by excessive price levels, in which the Purchase Tax is placed on top of the normal increases in cost of materials and labor. In spite of these burdens, large numbers of amateurs here are producing their films in color. Kodachrome is available for the 16mm. and 8mm. users only. For, although 9.5mm. Kodachrome is obtainable in France, there seems to be some manufacturers' agreement not to introduce it over here.

SILENT OR SOUND?

This side of our hobby has rather lagged behind. Up to the end of the war amateur films made in this country were silent, with only occasional musical accompaniment



LOCAL ORCHESTRA of twenty nine pieces records a specially composed score for *The Hour of Darkness*, Planet Film Society sound picture.



FOURFOLD FILM SOCIETY, among top postwar movie groups in Britain, has produced two international prize winners. Camera is an English Ensign, scenes from *Account Settled*.



on disc. Since the war, various disc, tape and wire recorders have been introduced, and a number of firms now offer recording on film. One or two amateur films have been made complete with sound-on-film speech and music, and quite a few are using synchronized sound for commentary and background purposes. But such examples are still in the minority. Realizing that effective sound accompaniment is essential, my Institute in its current annual competition is offering a special prize for the best non-sync accompaniment—on disc, tape or wire—to a prize winning silent film.

CLUB ACTIVITIES

It is difficult to estimate the total number of movie clubs in the British Isles, but they must number some 200 in all. Among them they vary from very good to very bad. On the one hand there are bodies such as Ace Movies, Wimbledon Cine Society, Planet Film Society or the Stoke-on-Trent Amateur Cine Society, all of which carried out good work in pre-war days and are still going strong. Able post-war additions, such as Fourfold Film Unit, Crouch End A.C.S. and a few others, are swelling the list. On the other hand, there are numerous clubs of the "mushroom" variety, which start off with lots of enthusiasm, bags of "ballyhoo" and often with very grandiose names—but seem to fade out after about six to twelve months.

The leading clubs, however, are very different from these mushroom ones. Quite a number own or rent their own premises and have fitted them up for use as a studio, projection theatre and the like. Most of these clubs make some two or three club productions each year, of which at least one is usually a fiction film. Besides their production activities, most of these clubs make a genuine effort to increase their members' general knowledge of film making by lectures, demonstrations and selected screenings.

THE INDIVIDUAL AMATEUR

It has been estimated that there are over 100,000 cine cameras in use by amateurs in the British Isles. This figure cannot, of course, be checked by reference to competition entries, since a large proportion of these amateurs use their cameras purely for family and holiday records and show their films solely to their families and friends. They correspond roughly to the humble "snapshotters" of the still photographic world.

Probably as in the States, many experienced amateurs prefer not to belong to clubs and instead carry out production as lone workers. Their films cover a very wide

range of subjects, and of recent years we have seen many examples of high technical proficiency. Fiction films are quite often made by these lone workers—a fact which may be surprising when one considers the interlocking complications of the story film as against a documentary. Another field which the lone worker here has entered of late is the production of cartoon and puppet films. I have recently seen the latest effort of one of these puppet film makers, a 550 foot 16mm. story film in color, using handmade puppets and backgrounds throughout.

ORGANIZATIONS FOR THE AMATEUR

Several organizations have been formed from time to time in Britain for the purpose of banding together lone amateurs and clubs, but not many of them have survived. As long ago as 1927 there was a body known as the Amateur Cinematographers Association, which had a number of branches throughout the country. But it disbanded in 1930, leaving (oddly enough) only one unit in the North of England which continues to operate as a separate entity.

The Institute of Amateur Cinematographers was formed in 1932 on lines similar to those of the ACL. This Institute, of which I have been Honorary Secretary since 1938, is an organization providing service and information to both lone workers and societies; as part of such service it maintains a library of over a hundred prize winning films from the competitions of past years at home and abroad. It publishes, for circulation to its members, a quarterly magazine, *I.A.C.* [Continued on page 479]



THE CONTINUITY CLERK discusses a point with featured player in *The Chance to Dream*, Crouch End Amateur Cine Society film.

News of the Industry

Up to the minute reports on new products and services in the movie field

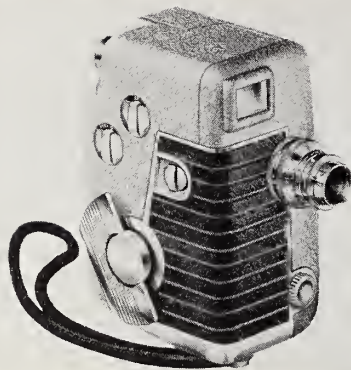
1950 news Castle's annual *News Parade of the Year*, the twelfth in the series, covers the outstanding news events of 1950. This edition deals with the Korean war, the meeting of President Truman and General MacArthur and many other items. It is available in two 8mm. and three 16mm. editions, including sound.

Helpful ideas Designed solely to aid in planning Christmas films, Bell & Howell's latest tip booklet, *Tips on Christmas Movie Making*, is now available for five cents from dealers. Among the problems discussed are those involving lighting, editing and titling of the festive footage.

Sterling catalog The 1951 Sterling Film catalog lists over 100 films on 24 illustrated pages. Approximately half of the films are new releases. This catalog may be had free by writing Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y.

98th anniversary Bausch & Lomb Optical Company recently observed its 98th anniversary. The firm was founded by John J. Bausch and Henry Lomb, who opened a small optical shop in downtown Rochester, the city in which the company still maintains its headquarters.

Revere's B61, B63 Single frame exposure, a new magazine loading system and a micromatic viewfinder are the major innovations of Revere Camera Com-



MICROMATIC viewfinder with click stops is feature of Revere's B61 magazine 8mm.

pany's two new 8mm. magazine cameras. The B61 model, taking a single lens, comes equipped with either a $\frac{1}{2}$ inch $f/2.5$ universal focus or a 13mm. $f/1.9$ focusing mount lens, at \$112.50 and \$137.50. Its turret model companion, the B63, retails for \$142.50 with a $\frac{1}{2}$ inch $f/2.8$ universal focus lens, while its price runs to \$167.50 with a 13mm. $f/1.9$ focusing mount lens.

Both the B61 and the B63 feature continuous run, five operating speeds and a footage indicator. Their micromatic viewfinders have click stops to indicate the exact field for the lens being used.

Correction Editorial credit due Eugene Levy for all material relating to Camera Equipment Company tripods was inadvertently omitted from the November MOVIE MAKERS article, *Let's Try a Tripod*: 2. Mr. Levy deserves both credit and special thanks for his efforts in getting this material together.

Scholarships One complete and eleven partial scholarships in all phases of film making are offered by the New Institute for Film and Television. The scholarships, which are based on the results from a series of tests, have no age limits nor other prerequisites. Inquiries should be addressed to Scholarship Chairman, New Institute for Film and Television, 29 Flatbush Avenue, Brooklyn 17, N. Y.

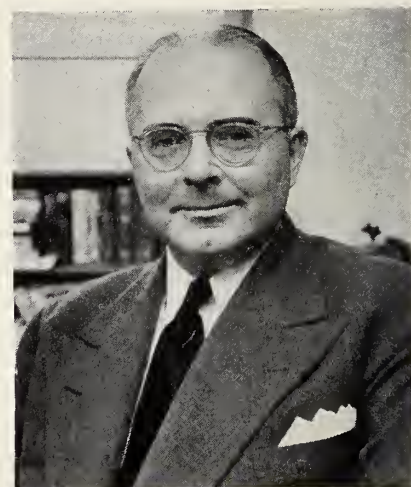
Price list A price list for its complete line of sensitized photographic products has been published by The Gevaert Company of America, Inc., 423 West 55th Street, New York 19, N. Y. In addition to prices, the listing contains descriptions and data concerning each of the various films and papers.

Splicing outfit Known as the Cine-Kodak Duo Splicer outfit, Eastman Kodak Company's latest addition to the editing field can be used to splice either 8mm. or 16mm., silent or sound film. In addition to the

splicer, the outfit contains a two ounce bottle of Kodak film cement, an extra bottle for water and a cleaning brush, as well as screws for attaching the splicer to a rewind board. It is priced at \$7.50.

Sixtomat meter A recent import from Europe, the Sixtomat exposure meter provides automatic calculation of the correct f stop for every shutter speed, has a selective viewing angle, features extreme sensitivity and is equipped with a stainless steel chain that is said to eliminate the need for a carrying case. Priced at \$32.50, including tax, the Sixtomat is calibrated for both ASA and DIN ratings, and its f stop scale ranges from $f/1.4$ to $f/45$. Manufactured by P. Gosse, it is distributed by the Photographic Division of Mitropa Corporation, 50 Broadway, New York 4, N. Y.

Flory at Kodak John Flory, ACL, has been appointed adviser on non-theatrical films for the Eastman Kodak Company. Mr. Flory, until recently president of Flory Films, Inc., of New York City, succeeds



LONG and well known in the non-theatrical film field, John Flory takes up a new post at Eastman Kodak Company.

the late Kenneth R. Edwards in the film advisory position. The informational films division of Kodak's advertising department will also be under Mr. Flory's general jurisdiction.

Stereo movies A practical system for filming and viewing stereo movies is described by W. H. Shirk in his recent publication, *Stereo Home Movies on 16mm. Film*. The 24 page, illustrated brochure is available at \$1.00 a copy from Engineers Publishing Company, 401 North Broad Street, Philadelphia 8, Pa.

New Hopalong The latest release of Commonwealth Pictures Corporation is William Boyd in *Border Patrol*, a seven



KODAK'S latest splicing outfit may be used with equal ease for either 8mm. or 16mm.



HOPALONG CASSIDY tells a gang of desperados a few things about life in Border Patrol.

reel 16mm. sound film concerning the further adventures of Hopalong Cassidy. This time Hoppy heads for Mexico, where he takes on a desert gang. Law and order eventually prevail. Commonwealth is located at 723 Seventh Avenue, New York City.

Animar lenses Three new motion picture camera lenses round out Bausch & Lomb's 8mm. and 16mm. Animar lens series. For the 8mm. field there is a 7.5 mm. $f/2.5$ wide angle and a 15mm. $f/1.5$ lens. For 16mm. cameras, the new lens is a 25mm. $f/1.5$ item. The three new models join nine other lenses in the Animar series, all of which are coated and have click and spread diaphragm stops.

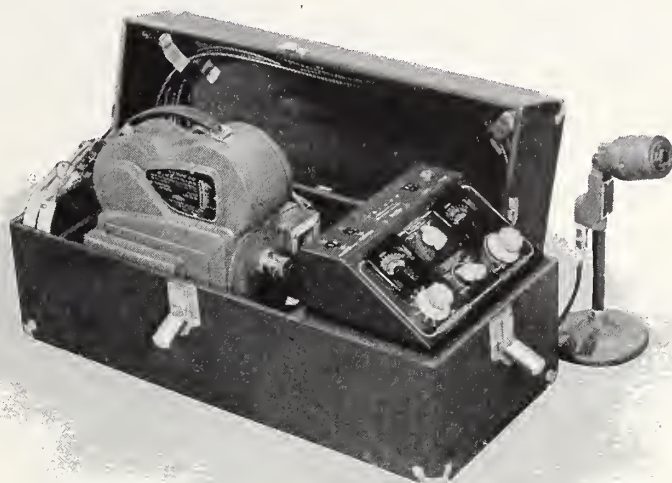
Peerless catalog A new winter edition of Peerless Camera Stores' 1950-1951 catalog, *Photographer's Bargain Guide*, is available free from the store at 138 East 44th Street, New York 17, N. Y. The 48 page book is designed to solve the perennial problem of what to give the movie fan for Christmas.

Kodak books A new Kodak data book, *Kodachrome Films for Miniature and Movie Cameras*, has been published as an up to date version of an older Kodak book entitled *Kodachrome and Kodacolor Films*. The new book contains new illustrations, revised data sheets and generally expanded material. It is available at 35 cents from Kodak dealers.

Another data book from Kodak deals with the Kodak Flexichrome process. Providing complete working instructions for the process, the book is punched to fit the *Kodak Color Handbook*. It is priced at 50 cents.

Radiant catalog The 1951 line of Radiant projection screens is covered by a new illustrated catalog. The brochure features a portable stand called the Radiant Sky-Lift, which converts any regular wall screen to either a tripod or platform model and supports screens up to 12 by 12 feet. The catalog is available without charge from Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice" 16mm Sound-On-Film Camera. Shoot full-color or black & white. Now you can enjoy your own High-Fidelity talking pictures!

\$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.



Auricon
Hollywood

BERNDT-BACH, Incorporated
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

The gift horse

[Continued from page 455]

—still by the fireplace—the gleaming scooter.

36. *Medium shot.* Dad steps up to the doorway behind Tommy just before the youngster races over to the tree and settles down beside the circle of presents.

37. *Medium shot.* Mother joins Dad, and they settle down in chairs by the tree to watch Tommy dig into his gifts.

38. *Closeup.* The boy's hands as he strips the ribbon from a package.

39. *Semi-closeup.* He tears off the wrapping and extracts one of his gifts from the box.

40. *Semi-closeup.* You may dissolve quickly to a shot of the boy sitting by the tree, playing among his scattered gifts or include another eight or ten shots of him opening packages, depending on the cooperation you can get from the youngster faced with the distractions of Christmas morning. In the event that you enlarge on this sequence, intercut several shots of Mother's and Dad's reactions to the boy's enthusiasm.

41. *Closeup.* The neighbor's fist raps at the door.

42. *Medium shot.* Mother walks over to the door and lets her in. The neighbor smiles broadly as she hands Mother a small basket of Christmas cookies and invites Tommy to take one.

43. *Closeup.* The neighbor speaks:
Title. "*Merry Christmas! I've come to take Bobby's scooter off your hands.*"

44. *Medium shot.* She stops momentarily to admire the tree then walks over and picks up the scooter.

45. *Semi-closeup.* Tommy watches soulfully as he munches on one of the cookies. Quickly dissolve to:

46. *Medium long shot.* Tommy sits on the front steps in a morose hands-to-chin pose as Bobby glides past on the scooter and waves. Quickly dissolve to:

47. *Semi-closeup.* Tommy, still eating the cookie, in the same pose as Scene 45.

48. *Medium shot.* The neighbor thanks Mother and leaves with the scooter.

49. *Semi-closeup.* Tommy picks up one of his toys and rises.

50. *Medium shot.* He walks over to the corner where the scooter stood.

51. *Closeup.* A full face shot as he looks wistfully down at the spot where it was standing.

52. *Semi-closeup.* The empty corner by the fireplace. For a brief second, stop motion returns the scooter to its original spot, then again it is gone.

53. *Medium shot.* Tommy, still clutching a small toy, walks over and hugs Mother and Dad warmly.

54. *Closeup.* The youngster speaks:
Title. "*Thanks for everything!*"

55. *Closeup.* Mother winks at Dad and says to the boy:

Title. "*For everything? You haven't seen everything!*"

56. *Medium shot.* Dad smiles and steps out of the room.

57. *Closeup.* Tommy's face as he stares with puzzled wonder toward where Dad left.

58. *Closeup.* Mother's face as she smiles at Tommy.

59. *Medium shot.* Dad reappears with a bright new scooter in tow and rolls it up to where the boy stands.

60. *Semi-closeup.* The wide-eyed youngster runs his hand over the scooter and takes hold of the tag.

61. *Closeup.* The card reads: "*Merry Christmas to Tommy.*"

62. *Semi-closeup.* Tommy beams broadly into the camera with one arm around Mother and one around Dad.

63. *Closeup.* Mother explains:
Title. "*We hid yours at the Murphy's house.*"

64. *Medium shot.* Dissolve from the closeup of Mother speaking to a shot of Mother and Dad holding back the curtains to look out of the living room window toward the sidewalk.

65. *Long shot.* Close with a speedy derby of all the children you can assemble in the neighborhood on their various wagons, fire engines, bicycles and scooters as they parade past the front of the house. Fade to the end title superimposed over a shot of Tommy bringing up the rear.

Note: Although a scooter is mentioned specifically in the scenario, obviously you may substitute any bulky toy for this particular prop: a rocking horse, a doll buggy, a toy truck, a tricycle or a doll house may prove to be more easily available or suitable to your family plans.

The Ten Best

[Continued from page 447]

Albany's Tulip Festival

With the help of almost unbelievable luck from the weather man, Helen C. Welsh has achieved a high level of what is essentially newsreel filming. Her subject matter is in itself appealing—displays of tulips in a public park, children wearing amazing holiday headgear, dancers performing Old World figures, all climaxed by the pageantry of the coronation of a new king and queen of the festival.

But Miss Welsh handles it expertly. Her viewpoints are varied and her camera work accomplished, while a wisely sparse and well recorded narrative ties the whole presentation into an attractive package. *Albany's Tulip Festival* is colorful, entertaining and fulsome as a record of a city's spring holiday.

Circus Time

Tackling the circus in broad daylight is a brave undertaking for the most advanced amateur. The lack of dramatic lighting and exciting colors

found at night exhibitions or in darkened auditoriums puts the burden of making an interesting film squarely on the filmer. George Merz, in his *Circus Time*, has overcome these obstacles ably and with imagination.

Highly competent camera work and excellent editing mark every foot of *Circus Time*. When the action threatens to lag, Mr. Merz knowingly inserts audience reaction shots of high human interest. A colorful musical score adds an extra fillip of excitement to moments that might otherwise become static.

Green River Expedition

Al Morton has conquered another river. This time it is the unruly turbulence of the Green River in Utah. Not content to be simply a passenger, Mr. Morton built his own boat (and named it *Movie Maker!*) for shooting the rapids, one of three craft making up the river party. *Green River Expedition* is a record of lazy, sunny days on quiet stretches, of motor trouble and of scenery along the banks, of back breaking portages where the rapids are too dangerous to maneuver, and finally of the breath taking excitement of riding the tumultuous waters.

To partake of this dangerous sport would seem accomplishment enough, but Mr. Morton puts it all on film as well, in about as sparkling, steady photography as one will ever see. The narrative accompaniment, while informative concerning the technique of river boating and the historical background of the surrounding country, seemed overfull. It is enough, in parts, to devote one's whole attention to the thrilling action on the screen.

Hands Around the Clock

Almost since the beginning of amateur movies, the dawn-to-dusk continuity has been a perennial favorite in personal movie making. In *Hands Around the Clock*, William Messner presents a suave and refreshing variation on this well-worn theme.

For in his version, as the title suggests, only a pair of hands (apparently belonging to a talented teen-aged youth) portray the morning-to-midnight activities being pictured. Outstanding in Mr. Messner's production is the implicit evidence of exact and imaginative planning. Scene flows into scene, and sequence into sequence, with an effortless ease which finds every transition in exactly the right place. Mr. Messner's musical score is pleasantly suitable, excellently recorded and accurately synchronized. The producer of *Maxine's Big Moment*, a 1948 Ten Best, has taken a big step forward in creative filming.

Isle of the Dead

Films about national parks and monuments fall into the traps of banality with greater ease than almost any other

variety of footage. It was, therefore, with great delight that the judges reviewed Timothy and Delores Lawler's *Isle of the Dead*. For, using the famed Boecklin painting and the equally known Rachmaninoff music as theme and atmosphere, the Lawlers have produced a cinematic tone poem from the materials offered by Yellowstone and the Badlands.

Their efforts completely dominate both music and painting, which become effective substrata of the esthetic whole. The film's great virtue and its slight defects spring from the same source—the single mood that the Lawlers have worked for and have achieved.

Nextdoor Neighbor

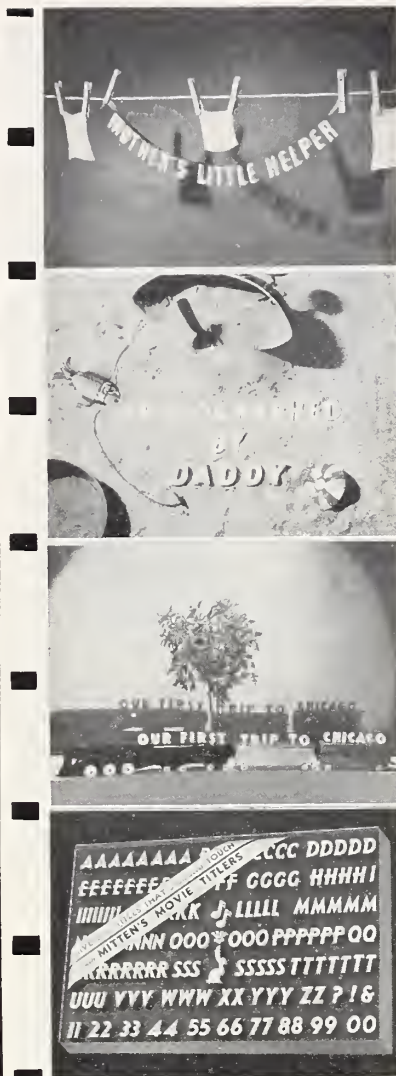
Although Mexico has become a recurring theme among American movie makers, its varicolored panoramas seem fresh and vital when viewed through the discerning eyes of so capable a film reporter as Esther S. Cooke. She has a fine talent for blending human interest with purely scenic passages, so that *Nextdoor Neighbor* presents an informative and entertaining pageant of the sights and scenes below the border. Not the least of this producer's potentials are her diligent research, able organization and skillful editing.

The more familiar scenes of Mexican life are supplemented here by an admirably detailed coverage of the national sport, bullfighting. Looking at this spectacle as if through Latin eyes, Mrs. Cooke has been able to transmute onto film its stirring pageantry and ritualized passion. A happy choice of Mexican recordings provide a beautifully blended musical score, which reaches its apex in the bullfight sequence with the haunting and classic *La Virgen de la Macarena*.

Ringling Bros. and Barnum & Bailey Circus

A carefully detailed study of the biggest show on earth, *Ringling Bros. and Barnum & Bailey Circus* bears lively evidence to Oscar H. Horovitz's intense interest and attentive recording over a ten year period. The glamour and the tinsel, the thrills and the panoply, the sawdust and the sweat, all have been caught by his camera and painstakingly mounted. Backstage glimpses show something of what it takes to produce the massive extravaganza. The clowns in their dressing rooms reveal a little of the secret of their art. But in the eager faces of young spectators and the breathless attention of their elders can be read the circus's enduring mystery and perennial allure.

The filmer's technical capabilities are manifestly demonstrated. Despite the obvious exposure handicaps, individual shots of admirable artistry turn up often enough to enliven any audience. With all these factors in its favor, however,



a great gift!...
adds the professional touch

... Snowy white, crisp and clean-looking, Mitten's beautiful 3-dimensional composition letters open new vistas in the making of better movie titles with more sparkle and originality.

... Many different scientifically assembled sets of smartly designed character-faces (3/8" to 1/2" in depth) are available in two different constructions:

Sandback* Letters—cement to any surface until removed by a slight twist. (Mitten supplies a special adhesive.)

Pinback* Letters and ornamental Illustros*—thumb-press into soft backgrounds. (Panel background included in set.)

Mitten's titler alphabet sets are ready to use and easy to use. They photograph clearly and read clearly. They are changeable, colorable—and inexpensive.

See them at your Photo Supplier; or write for illustrated brochure and name of nearest dealer.

◀ Illustrated—Mitten's Titler Set SLT-4—150 Gothic Letters 1 1/4" with Illustros*



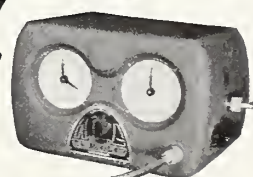
mitten's display letters*

Home Movie Department
4 West 46th Street, New York 19, N. Y.
or Redlands 5, California

*Reg. U.S. Pat. Off. —Copyright 1950 Mitten's Display Letters

Synchronize Sound
TO YOUR HOME MOVIES..
WITH THE

Wilson Syncro-Meter



MODEL 3-A \$75.00

AVAILABLE IN FOUR MODELS

FOR SILENT PROJECTORS—MODEL 3-A, Manual Control—MODEL 3-B, Automatic Control
FOR SOUND PROJECTORS—MODEL 3-C, Manual Control—MODEL 3-D, Automatic Control

*Now available for Bell & Howell Models 179 and 185

IT IS NOT NECESSARY TO SEND YOUR EQUIPMENT TO US FOR INSTALLATION

Easily attached to your 8mm & 16mm equipment, the WILSON SYNCHRO-METER enables you to maintain positive synchronization between picture and sound, post recorded on most makes and models of Magnetic tape, Magnetic wire or Disc recorders.

Exclusive Features Include:

- Frame counter for accurate editing of picture.
- Provisions for separate editing of sound track to picture.
- 16, 20 and 24 F.P.S. projector speeds.
- 78 and 33 1/3 R.P.M. turntable speeds.

Detailed information on request. Give your dealer's name and address, also the
Make and Model of your projector and sound equipment

WILSON & GARLOCK

851 NORTH OGDEN DRIVE
LOS ANGELES 46, CALIF.



a wonderful gift . . .

FOR PROJECTOR OWNERS WILD ANIMAL FILMS

IN HAND-FINISHED PONDEROSA BOX
Rare and exciting wild animal films taken only in natural habitats by the famed Eberhart organization. Amazing closeups—shots of prize heads that took days of stalking. Now shipped in beautiful hand-finished Ponderosa pine cabinets during holiday season only.

Choose any of the following subjects—
 "Busy Beaver" "Bears!" "Spotted Fawns"
 "American Bison" "Leaping Tuna" "Rocky Mountain Elk"
 "American Deer" "Big Horn Sheep" "Moose!" "Prong Horn Antelope"

8MM (50') Black & White	Box of 3 . . . \$ 5.95
	Box of 6 . . . \$10.95
8MM (50') Color	Box of 3 . . . \$18.95
	Box of 6 . . . \$36.45
16MM (100') B & W	Box of 3 . . . \$10.95
	Box of 6 . . . \$21.45
16MM (100') Color	Box of 3 . . . \$45.95
	Box of 6 . . . \$90.45

Prices include postage. Send check, cash or M.O. to:
WILD LIFE FILMS CO., Dept. 12-MM
 6063 Sunset Blvd. Hollywood, Calif.
 Free Sound and Silent Catalog



AUTOMATIC DAYLIGHT DEVELOPING TANK



- Processes up to 200 ft.
- 8mm, 16mm, 35mm
- Movie, X-ray, Microfilm
- Motor Driven—Portable
- Unbreakable Plastic
- Uniform Density Assured
- 70mm Tank Also Available

Write for free literature, Dept. M

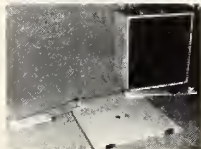
MICRO RECORD CORP.
 20 E. 181st St., New York 53, N.Y.

DISTINCTIVE EXPERT TITLES and EDITING

For the Amateur and Professional
 16 mm.—8 mm.
 Black & White and Kodachrome
 Price list on request

STAHL

EDITING AND TITLING SERVICE
 33 West 42 St. New York 18, N.Y.



FOR X-MAS!

Here is the
 NEW
 SENSATIONAL
"EDI-CASE"

Convert your present editing outfit into a modern portable one! Do away with your clumsy wooden base which always seems to be in the way. Get the new Cosmolux "EdiCase" which comes equipped only with swing-out arms and all hardware. You use your own equipment, mount it yourself in a few minutes and have a beautiful portable editor. Made of plywood, covered in modern Aerotweed, arms of strong aluminum, plated hardware. Write to us today for details.

Model "U" only \$13.95

COSMOLUX CO., Dept. MM
 5713 Euclid Ave. Cleveland 3, Ohio

FILMS & EQUIPMENT

• NEW AND USED . . .

SOLD FOR CASH OR ON TERMS . . .

- We also buy your films and equipment.
- We trade either films or equipment. Doing business all over the world.
- Our bargain lists are free. If you haven't our discount card, ask for one.

Here's some samples:

De Vry Bantam SOF projector . . . \$225.00
 Natco SOF projector . . . 198.00
 Sound cartoons, cost \$17.50 . . . 7.00

FRANK LANE & CO.

#5 Little Bldg., Boston, Mass.

this massively impressive movie may leave some viewers wishing for a little less detail, a little more simplicity, and a still more stringent use of the editing scissors.

Seminole Indians

Florida's colorful Seminole Indians, who never have taken kindly to the white man's rule, generally are no more responsive to visiting filmmakers. Thus it is a rare and rewarding pleasure when an understanding amateur cameraman gains both their confidence and their cooperation. Such is the stimulating accomplishment of Elmer W. Albinson in his picture called simply *Seminole Indians*.

Among the film's outstanding achievements are its detailed studies of the Indians' arts and crafts, its exceptional work in ultra closeups, and its pictorial probing of the Indian character and customs. An extraordinarily good musical score enhances the appeal of this informative ethnic documentary. The picture needs, however, a somewhat stronger ending, the present one impressing these reviewers as artistically indecisive.

The Barrier

In *The Barrier*, Glen H. Turner, Maxim Award winner in 1949 with *One Summer Day*, shows that the excellence of that production was no happy accident. Although the two films are as different as night and day, both are instinct with the same qualities of creative imagination and true understanding of the movie medium.

This year's production, as we understand it, is bi-lingual in its message. On the screen Mr. Turner tells a robust adventure tale, in which a wandering western horseman, attacked by unfriendly Indians, has to fight his way out of their clutches and (even more menacing) over the heart-stopping challenge of a great stone barrier to his freedom. Around this screen action, and carried by the narrative, the producer also draws a frame of universal reference to all of life's challenging struggles.

Pictorially, the acting of the horseman is powerful and convincing, while Turner's camera treatment of his adventures creates a spine-chilling sense of danger and drama. Especially effective is the producer's handling of the Indians, whose menacing presence is suggested only—by moving shadows, braceleted brown arms or moccasined stealthy feet.

Aqua Viva

Aqua Viva, as its name suggests, is a study of water in motion. To state it thus baldly, however, cannot reveal the true cinematic beauty of Allan Hammer's swirling patterns of light and shadow, executed with consistent success under the most difficult exposure conditions.

Yet more important than Mr. Hammer's technical competence is his imaginative perception of small moments of great loveliness. Such scenes, however, because of their very delicacy, tend always to lose their effectiveness in large doses. *Aqua Viva* as a production leans toward excess length.

Beneath Mexican Skies

Ella Paul did not try to cover the whole of Mexico, as do so many who visit that fascinating country. In fact she chose to limit her study to one small locale—the town of Patzcuaro and the activities on its lake. This primitive yet industrious community is recorded in pleasing compositions and with sympathetic appreciation of its sunny warmth and charm. The familiar butterfly nets, dugout canoes and the heroic statue of Morelos are all there in *Beneath Mexican Skies*; but Mrs. Paul's camera gives them a fresh treatment.

Bless This House

A brief film designed as a trailer for home use rarely possesses the quality of general audience appeal. Grace Lindner may be justly proud of having achieved this elusive element in *Bless This House*. The film is a hymn of love, an ode in praise of home, the family, mutual understanding and other ingredients of the good life.

That the theme is an emotional one is admitted. That it might have become painfully saccharine is granted. That it did not is due to the sensitive and restrained manner in which the filmer has presented her familiar scenes. Fred Waring's recording of the title song furnished the theme and is used as an integral part of the film.

Caravan to Guatemala

Fifty-odd owners of small Cessna planes take off from Milwaukee in the dead of winter to pay a flying visit to the principal points of interest in Guatemala. Dr. Herman A. Heise has made a competent and consistently interesting record film of the journey, while his wife furnishes a bright, informal commentary.

The capable filming is happily complemented by well-paced editing and a suitable scoring of native Guatemalan music. On occasion, however, a too matter-of-fact pictorial approach and a few over-precious details in the narrative detract slightly from the overall excellence of *Caravan to Guatemala* as a record film.

Carolina Holiday

If the lead title—*Carolina Holiday*—promises run-of-the-mill vacation footage, there is surely nothing else routine about this production. It is, rather, a rhapsody of color and a tone poem of contrasting moods, to which Henry K.

Burns, jr., has brought fine technical skill and a perceptive eye for composition.

Although rich in scenic beauty, his views are never static, for movement in a score of things—drifting fog, rustling leaves, an unexpected snow flurry—introduce animation unlooked for in the subject. An unfortunate commentary and hapless scoring (save toward the end) were detrimental to the film's achieving higher honors.

Field Trip

Ralph W. Luce has made a record film of a day's outing by a group of cameramen, in which he proves that imaginative planning and concise cutting can make an interesting movie of what might otherwise be dull material. The continuity scheme used in *Field Trip* shows a waterfront scene being shot, its process through the darkroom and its final exhibition to win top prize among the group's endeavors.

Flanking this theme are creative compositions that various cameramen might have recorded, as well as inserts of the workers choosing their viewpoints and setting their lenses. The lead and end titles are particularly stimulating. Mr. Luce has achieved pace in a film that might have been plodding. The result is marred only by the graininess of its monochrome emulsion.

Form in Motion

Color, light and movement are skillfully and pleasurably combined in Jose M. Pavon's *Form in Motion*, an experimental film that "experiments" in the best sense of that word. Employing such simple properties as shower curtains, knives and forks and Mexican glassware, Mr. Pavon has used both his camera and his imagination to great effect. Unfortunately, the film from time to time moves beyond the subject matter limits set up by its title, an inconsistency which mars slightly the overall impact.

Haiti—The Black Republic

Stanley Woolf's film tour of this fascinating island presents an entertaining record, in a pleasantly casual manner, of an American visitor's impressions of the Black Republic. The street scenes and detailed studies of its artisans at work provide engrossing fare, while the voodoo dances at the climax make an exciting film experience.

Technically, *Haiti—The Black Republic* is a wise and workmanlike production. From the short period and superficial observations of a tourist's visit, one cannot, regrettably, ask for a great deal more. The haunting subject matter, however, prompts a fuller answer to such a demand—someday.

I Walked a Crooked Trail

In *I Walked a Crooked Trail*, O. L. Tapp has lured a good deal of motion

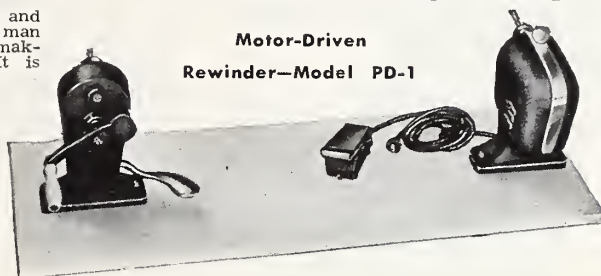
IDEAL CHRISTMAS GIFTS

For the Man Who Has Everything!

A practical time and work saver for the man who makes movie making his pastime. It is equipped with ball-bearing power-driven motor, mounted on an acid-resisting enamel panel. Variable speed foot control. Complete with geared, brake-end lift hand unit—\$115

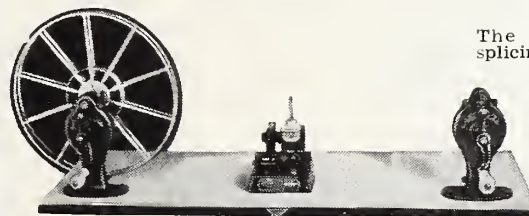
Model PD-2 — Power Unit only, complete with foot control..\$95

Motor-Driven
Rewinder—Model PD-1



Editing Assembly

The complete rewind and splicing unit for editing and servicing film. Two geared ends (2,000 ft.) rewinders; world famous Griswold Jr. Splicer; cement, with holder and applicator, all mounted on 3-coat white enameled panel (40" long, 13" wide). \$42



Complete Line—Send for Catalog

REELS • CABINETS • CANS • RACKS • TABLES • REWINDS
SPLICERS • CLEANERS • SHIPPING CASES

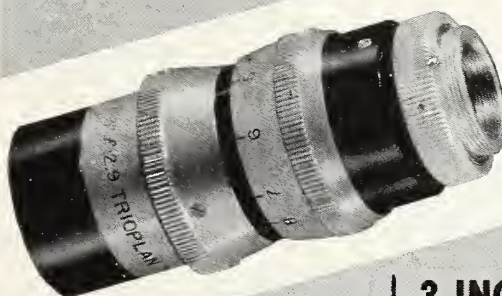
ORDER NOW FOR XMAS DELIVERY—From your dealer or—
Send Check or Money Order.

Est.
1916

TRADE MARK
Neumade

PRODUCTS CORP.

330 W. 42nd St., New York 18, N. Y.



*Double the fun
with your
Movie Camera*

by using a

**3 INCH MEYER OPTICRAFT
F2.9 TRIOPLAN
TELEPHOTO LENS**

Complete with leather case
and front and rear
lens caps

\$59⁵⁰

Mail orders filled—Add postage

Will enable you to capture those precious candid pictures of the children as they are busy playing; take rare and exciting shots of sporting events; etc. Can be used on practically any 16mm Movie Camera.

Willoughbys

**WORLD'S LARGEST
CAMERA STORE**

110 West 32nd Street • 113 West 31st Street
New York 1, N. Y. • LOngacre 4-1600

**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE

**16 MM and
8 MM**
*Motion
Picture
Service*

16 MM SOUND
RECORDING
and other services
to 16mm producers

35 MM SLIDE and
FILM STRIP SERVICE

WRITE
FOR
PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

2 1/4 x 3 1/4 COLOR PRINTS 50c each

Price of larger prints on request

From 8 and 16mm Color Film

Send 3 frames or tie thread next to frame
desired. Add 25c handling charge on
orders of less than \$5.00. No C.O.D.'s.

HOUSE OF COLOR

4423 Harvey Way Long Beach 8, Calif.

**IC.S. CLOSING OUT 16mm
SOUND PROJECTORS**

Victor 40; 40 A; 40 B; Natco (A.C. D.C. Liteweight);
Ampro Model U (12" speaker, 2 piece); Forway (Lite-
weight, 8" speaker, Compact). Used projectors guar-
anteed to be in perfect running condition—only \$159
each. Limited quantity—Order to-day!

INSTITUTIONAL CINEMA SERVICE, INC.
1560 M Broadway, New York 19, N. Y.

HOW'S YOUR LIGHTING?

Leo J. Heffernan, FACL, continues his
sparkling series of lighting pictures, made
especially for this magazine. Don't miss
them in

January MOVIE MAKERS

XMAS TITLE

A beautiful Merry Xmas and New
Year Title plus a Holiday "the end"
all contain motion and special effects,
tinted a beautiful blue. All for \$1.00
postpaid.

THE END TITLES

Ten for \$2.50 postpaid. No two alike—
some with motion background—some
tinted blue—Theatre quality.

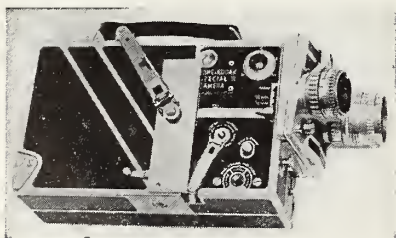
XMAS SPECIAL — BOTH SETS

\$2.75 Postpaid. 8 or 16 MM.

Satisfaction guaranteed or full cash refund

Great Lakes Motion Picture Service

14909 Greenview Ave., Detroit 23, Mich.



Make a perfect dissolve every time
with your Cine Special!

Automatic Attachment \$48.00 Plus Tax

JOSEPH YOLO 5968 Santa Monica Blvd.
Hollywood, California

and humor out of what must be one of
the world's most static subjects—the
Arches National Monument. Remember-
ing that story interest is an important
part of cinematics, Mr. Tapp has kept
his very competent camera trained on
continuous human action, letting his
travelog unwind itself, very subtly, as
a background. The film is limited by
the essential triviality of its theme—the
unfolding of a practical joke. But with-
in its limits it does very well indeed.

King of Metals

David W. Kean has made a simple
expository film of a two-man gold min-
ing outfit. But in it he has kept the
human touch. A well written narrative
supplements the pictured material in
explaining the various operations that
ultimately produce man's most valued
metal. Interior and underground scenes
are competently handled and surmount
what must have been difficult lighting
problems. The production of *King of
Metals* is aptly in scale with the extent
of its subject matter.

New England Frames

Lester F. Shaal demonstrates, in *New
England Frames*, what editing of exist-
ing footage can achieve. He has com-
piled from scenes of numerous sections
of the Northeast a record of the year's
seasons. Although the opening sequence
of a train departing in a snowstorm
seems to presage a more dramatic theme
than that which follows, Mr. Shaal has
captured the flavor of the New England
countryside in all its seasonal beauty.
Particularly competent in the winter se-
quence are the smooth follow shots of
skiers. A little streamlining in the over-
all coverage would not have impaired
the attractions of even this land of the
early settlers.

Outpost

Startling photography in 8mm. Koda-
chrome gives Harry W. Atwood's
Outpost a dramatic appeal beyond the
merits of its rather confused and melo-
dramatic story. Story aside (it's a tale
of murder, in which some very critical
action is not adequately pointed up),
Outpost deals magnificently with some
of the most interesting and barren coun-
try you are likely to find this side of
your nightmares. If his plot develop-
ments can become more convincing, Mr.
Atwood has an excellent filming future.

Paddle Up Front!

To realize that paddling bow position
in a canoe can be the sole subject of
an entire film should surprise any rea-
sonable movie maker. But when you
consider that *Paddle Up Front!* is a
physical-education teaching film, it is
not so surprising. Naturally, the con-
tinuity treatment is repetitious, as all
teaching-film plans are likely to be.

But C. Roy Terry, jr., production di-

rector, ably demonstrates that the per-
son who occupies the forward position
in a canoe has an important job when
it is done properly. The photography
by Ellis A. Ring is workmanlike, par-
ticularly in cross lighted scenes which
point up the muscle movements in
various strokes by the paddler. The
didactic narrative seems unnecessarily
obvious in places, but it probably is jus-
tified when one considers the specific
purpose of the film.

The Birth of a Caterpillar

Citheronia Regalis, the Royal Walnut
Moth, or Hickory Horned Devil are
some of the ringing appellations admir-
ing entomologists have given the col-
orful caterpillar on which Jay T. Fox
has chosen to turn his microcinemato-
graphic attention. The result, *The Birth
of a Caterpillar*, is an excellent example
of scientific filming. In it, Mr. Fox re-
cords the egg, embryonic and finally
emerging stages of his subject with
sound scientific knowledge, exceptional
technical ability and obvious patience.

The Director

Cal Duncan, the exuberant extrovert
of Lee's Summit, Mo., has, in *The Direc-
tor*, turned his high talents for low
comedy on our own hobby of amateur
movies. Both the hobby and the hobby-
ist's long suffering friends take quite
a beating.

In the person of Felix Fogbound, a
perennial bird-brain in the producer's
cinematic studio, Mr. Duncan combines
all of the classic amateur idiocies with
a flavoring of Hollywood hokum. His
lampooning of personal movies is robust,
rowdy and for keeps. When Fogbound
swoops his camera in a dizzy pan shot,
you have *really* had it. When he at-
tacks editing with a pot of glue and
his thumb-and-forefinger splicing tech-
nique, every movie maker will wince
with horror.

The Director is a derisive and de-
lightful burlesque, executed with an
almost artless technical competence.

The Voice of the Key

Great ambition and a wide knowledge
of both amateur and Hollywood cam-
era techniques mark Charles J. Car-
bonaro's *The Voice of the Key*. The film
is a whodunit, involving many of the
human reactions—from love and hate
to cynicism, impatience and sudden pas-
sion—all of which have to be registered
by the actors at Mr. Carbonaro's com-
mand. It's a large order, and the film
does not quite fill it dramatically. But
the *good* things about *The Voice of the
Key* are very good indeed.

Because of space restrictions, the
facts and figures of the Ten Best con-
test will be presented in full in January
MOVIE MAKERS. Watch for them in the
Closeups column.



A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us with a covering note requesting such service.

Pfc. Ernest J. Demarie, c/o PM, Seattle, Wash.

Ralph I. Friedman, New York City
Arnold Hauser, New York City
Schuyler Heilner, Grand Rapids, Mich.
Earl Hunsinger, Grand Rapids, Mich.
T. Wilcox Putnam, Grand Rapids, Mich.
Fred J. Day, Rockingham, Nova Scotia
Mrs. Harold Hadler, Milwaukee, Wisc.
Mrs. Edwin C. McDuffee, Muncie, Ind.
Kenneth F. Mudge, Buchanan, Mich.

Mrs. George Bender, Oklahoma City, Okla.
Ralph W. Luce, Berkeley, Calif.
Murray L. Rosenfeld, New York City
W. E. Crone, Connersville, Ind.
Herbert L. Eickhorn, New York City
Doris Kaskel, Brooklyn, N. Y.
George Kravitz, Brooklyn, N. Y.
Collene Yates, Seattle, Wash.

Lawrence K. Tuley, jr., New Albany, Ind.
C. Brouillet, Montreal, Canada
Robert E. Kunde, Stevensville, Mich.
Jerome A. Newman, Elizabeth, N. J.
Stephen Pencak, New York City
Photo-Cinema Club, Montreal, Canada
Otto Rasmussen, Washington, D. C.
William Vincent, New York City

M/Sgt. Voy Britt, Hickam, T. H.
Lawrence A. Julian, Honolulu, T. H.
Garnett A. King, Honolulu, T. H.
Thomas Y. J. Lum, Honolulu, T. H.
Louis T. Nakamura, Honolulu, T. H.
Roger M. F. Young, Honolulu, T. H.

Freeman Enbody, Toledo, Ohio
Ernest G. Goodwin, Toledo, Ohio
Ronald Johnston, Melbourne, Australia
Masato Okusa, D.D.S., Mountain View, Calif.

F. A. Ryberg, Rockford, Ill.
Sewanhaka High School, Floral Park, N. Y.
Mrs. William Simmons, Milwaukee, Wisc.
Toledo Cine Club, Toledo, Ohio

William W. Kealy, New Rochelle, N. Y.
Dr. Dupree Davis, Dothan, Ala.
Albert A. Doyle, Brooklyn, N. Y.
Nelson Pala, Sao Paulo, Brazil
Al Cornfield, Montreal, Canada
Norman Cowan, Toronto, Canada
M. Loufanian, Nigolia, Cyprus
Stowell B. McKain, Pittsburgh, Pa.
Hugo R. Schramm, Chicago, Ill.
John J. Heins, Whitmarsh, Pa.
Morton Shor, Flushing, N. Y.

Richard Dietrich, Liberty, N. Y.
Wei-lin Hsieh, Jamaica, N. Y.
Roy A. Jacobs, Rockland, Maine
William C. Lilly, Forest Park, Ill.
Capt. J. E. H. McBeach, R.N., London, England

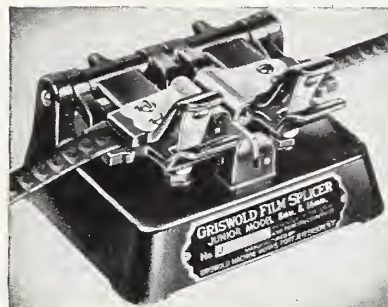
Russell M. O'Brien, San Jose, Calif.
Irving Berlin, Kew Gardens, N. Y.
Felix DiGennaro, Rochester, N. Y.
Julius Frischman, New York City
Kurt Mueller, Bangkok, Siam
William R. Weston, Dallas, Texas

Herbert F. Heine, Massillon, Ohio
Frank X. Moore, St. Louis, Mo.
Miss Jimmie Nixon, Houston, Texas
Harry C. Detweiler, Rochester, N. Y.
George E. Elliott, Long Branch, N. J.
Howard L. Klein, Rochester, N. Y.



GIVE GRISWOLD SPLICERS

Take Santa's tip. Give any of your friends who make 8 and 16 mm movies a GRISWOLD Junior Model Splicer. They'll be tickled pink because every movie maker needs a splicer and there's none better than the GRISWOLD. Yet you get this sturdy, all-metal, precision instrument for only \$15. If your photo dealer can't supply you, order direct from our National Distributor—



THE GRISWOLD JUNIOR MODEL for 8 and 16 mm films—only \$15 There's a GRISWOLD model for every size and type of film.

NEUMADE PRODUCTS, 330 West 42nd St., N. Y. 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

PRECISION "T" STOP LENS CALIBRATION

Transmission calibration of all types of lenses, any focal length, latest method accepted by Motion Picture Industry and Standards Committee of SMPE.

Equalize your lens stop on all focal lengths for proper exposure density by having them "T" Stop calibrated now.

LENSES COATED FOR PHOTOGRAPHY AND SPECIAL TV COATING—PROMPT SERVICE.

B-111

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY, NEW YORK CITY.

MAKE YOUR FILMS SCREEN BETTER



**PEERLESS
FILM
TREATMENT
MAKES FILM
LAST LONGER**

PEERLESS

treated films have:

... fewer scratches
... less dirt
... clearer sound

When you order film, specify:
"PEERLESS Film Treatment."

Over 30 places to serve you conveniently. Write for "Where They Are!"



PEERLESS FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 19, N. Y.
959 SEWARD STREET, HOLLYWOOD 28, CALIF.

BOLEX ACCESSORIES

STEVENS

Bolex Accessories

and Authorized Service exclusively

- Battery-Operated Comer Drive
- A. C. Synchronous Comer Drive
- Lens Extension tubes for Ultro Close-Ups
- Double-Exposure Split-Frame Mask
- Detachable Comer Bose
- Finder Mats to match all Lenses
- Alignment Gauge for Precise Framing
- Cine Timer for Automatic Time-Lapse Photography
- Turret Filter Slide Installation
- Authorized Bolex Service & Parts

Write for Illustrated Bolex Accessory Booklet

STEVENS ENGINEERING CO.

Dept. B

2604 Military Ave., Los Angeles 64, Calif.

HOW TO GET PROFESSIONAL MOVIE AND SLIDE TITLES AT LOW COST!

Step up slide and movie shows with *professional* Titles . . . Get quality that only 20 years' experience can give . . . Same Titles formerly distributed by Bell & Howell. Amazingly low prices . . . Big selection of backgrounds.

SEND FOR FREE samples and illustrated brochure. TITLE-CRAFT, Dept. M, 1022 Argyle St., Chicago 40, Ill.



FILM & TV

Professional Instruction. Actual studio work. Free Placement Service. G. I. Approved. Day or Eve. Classes. Free Catalog "X."

For FILM & TELEVISION

29 FLATBUSH AV., BROOKLYN Sterling 3-9444

NATIONAL

has the

BIG ONES!

Send for our new FREE 16MM Sound Film Rental Catalog

NATIONAL CINEMA SERVICE 71 DEY ST. NEW YORK 7, N. Y.

AT LAST!

Three Dimensional Home Movies for your existing movie projector (16mm only)

Stereo-Realist slides galore, featuring Hyper-Stereos

Send 25c for sample and catalog of either (state which)

Horner-Cooley Productions, Inc. 6356-A Hollywood Blvd., Hollywood 28, Calif.

Congratulations to Movie Makers and The Amateur Cinema League on their 25th Anniversary

PHOTOGRAPHIC SUPPLIES



TEL. 2-1301

ZACHER'S

354 ASYLUM ST., HARTFORD

The industry: 1923-1950

[Continued from page 450]

of the same year. This cine color film (which should not be confused with the present still-picture product of the same name) was of the so-called "additive" type. No actual color appeared in the emulsion at any time, as with Kodachrome. Instead, tri-banded filters of red, green and blue were used over the lens of both camera and projector to create a colored screen image from the lenticularly embossed surface of the film. Because of the considerable loss of light created by the filters, Kodacolor did not receive the wide acceptance which awaited Kodachrome eight years later.

The third highlight of this three-year period was the introduction by RCA-Victor of its first—and apparently the industry's first—16mm. sound on film projector for home use. Unidentified by model number, the machine offered self threading, a 6 inch optical system, a 4 inch sound drum, left-handed operation—and no blower cooling the projection lamp.

The year 1929 also saw the entrance of Ansco (then Agfa-Ansco) into the home movie market. Their product was the Cine Ansco Model A 16mm. camera.

1930 THROUGH 1932

Sound on Disc—8mm. Movies—George Eastman Dies

Despite the advent of RCA's 1929-model sound projector, sound on film for home and non-theatrical uses did not develop swiftly. Instead, more or less paralleling the early days of theatrical sound, design and manufacturing efforts were directed toward synchronized sound on disc.

In this field, B & H and Victor both made entries in 1930—B & H with their Model 117-A silent projector with a turntable attachment, Victor with their Models 4 and 5 sound on disc projector combinations. The same company followed in 1931 with Model 6 and later with the ERPI sound on disc projector.

Apparently the sound on disc system met with no more lasting favor in 16mm. projection than it had in the 35mm. theatrical versions. For in 1932 B & H entered the sound on film field with the Filmosound 120-A, which offered 1600 foot capacity, a built-in amplifier and 500 watt lamp power. By the same year RCA had switched to right-hand projection, a standard 2 inch projection lens and had housed its machine in a portable case. The lamp power, however, was unexplainably low at 100 watts. 16mm. sound on film had not yet hit its full stride.

The outstanding development of this period was to be the 8mm. film system, announced by the Eastman Kodak Company in July, 1932. Their first

camera, the Cine-Kodak Eight, Model 20, with a fixed focus *f*/3.5 lens, was priced at \$29.50! The Model 20 Kodascope Eight projector was listed at \$22.50, and raw film costs were cut from 50 to 60 percent over comparable screen time in Sixteen. Home movie making was now within the reach of all.

Tragically, George Eastman was not to witness this final triumph of mass marketing and mass entertainment. Mr. Eastman met his death on March 14, 1932, at the age of 78. Today, as George Eastman House, his magnificent home in Rochester serves as a museum of photography in his memory. Mr. Eastman had been a Sustaining and later a Life Member of the Amateur Cinema League since its founding.

Keystone—Ampro—Berndt—The Photoflood

While these developments were being carried on by the pioneers in the home movie industry, a number of newcomers arrived on the scene. In 1930, the Keystone Manufacturing Company announced its D-62 16mm. projector, a simple, hand-cranked unit using an auto headlight bulb and an unrated 2¼ inch lens. The same machine was given a 100 watt lamp in 1931, and was later replaced in 1932 with the motor driven, 300 watt Model A-74. In the year 1931 Keystone also brought out its Model A and Model C 16mm. cameras. It is interesting to note the completely functional design of the oval case surrounding the film spools which, in Keystone's present A-12 camera, wisely survives to this day.

The year 1932 also marked the introduction of 16mm. products by the Ampro Corporation and Eric M. Berndt. The former's first product was the Model AD projector, a 16mm. silent unit of 400 foot capacity and a 400 watt lamp.

For Berndt, their bow was made with the Berndt 16mm. Professional Camera. Among its many advanced features were 400 foot film chambers, a four lens turret, focus on film, single frame crank, reverse takeup and synchronous electric motor drive. Later in the same year (Dec. 1932), Berndt introduced their single-system sound camera, which they cite as the first 16mm. sound camera built commercially in the United States.

In the accessory field, but of great future importance to amateur filming indoors, the General Electric Company brought out in 1932 the first lamp of their Photoflood line—the No. 1. The big No. 4 was added in 1934, but received little amateur use because of its mogul base.

1933 THROUGH 1935

The Cine-Kodak Special—Kodachrome Arrives

The 8mm. movie medium flourished from the beginning. Kodak added its Model 60 *f*/1.9 camera late in 1932.

the Model 25 f/2.7 midway in 1933. The Model 60 Kodascope Eight projector in July, 1932, led the way for Models 25, 40 and 80. B & H opened up with their 122-A 8mm. projector in 1933, offering 200 foot capacity, a 400 watt lamp and a geared takeup. In 1935 they offered the 127-A camera, which used single-eight film in 30 foot lengths, while in 1934 Keystone had already announced its first 8mm. camera, the K-8.

But the big news in this period came at its beginning and its end. For in April, 1933, Eastman introduced their Cine-Kodak Special. Incorporating every feature desired by the advanced amateur filmer, the camera presented two of them exclusively. These were a full-field reflex finder and a dissolving shutter integral to the camera.

At the end of this three year period Eastman scored again—but this time for the benefit of the entire amateur movie industry. For with the introduction of Kodachrome film in April, 1935, interest in personal and non-theatrical movie making surged ahead on all fronts. A subtractive process, the emulsion could be used freely without filters and in any camera. Thirteen years after the hobby had been born with reversal film, it might now be said to have come to its majority.

Sound on Film Hits Its Stride

For in these same years 16mm. sound on film was at last coming into its own. A great deterrent had been the scanty and inadequate supplies of 16mm. sound films for projection. But in 1933 Alexander Victor made his second great contribution to the industry with his design of a Continuous Sound Reduction Printer. With its use the entire backlog of 35mm. sound productions could now be reduced to 16mm. swiftly and economically.

Perhaps it was to be expected, therefore, that the Victor company should lead in the earliest mass development of sound projectors. Their first Animatophones, Models 12-A and 12-B, were announced in 1933, and were followed by four other designs in the years 1934 and 1935. From that point on, in fact, the company was to concentrate increasingly on the production of sound projectors.

Bell & Howell joined the march by raising the illumination of its 120-A design to 750 watts in 1935, while RCA reverted to a left-hand drive in its 1934 sound projector and raised film capacity to 1600 feet. In the same year this company marketed a medium priced, single-system sound camera. But acceptance by the amateur filmer did not develop and this unit was discontinued by RCA in 1936.

In the meantime, Berndt, the sound specialist, added the following: Double System Sound Recorder, 1000 foot capacity, October, 1933; a combination continuous sound track and step pic-

ture printer, 1934; and, now Berndt-Maurer, Inc., the Model B double system recorder.

The Weston Meter

During this same period another important accessory manufacturer bowed into the industry. In 1933, the Weston Electrical Instrument Corporation put on the market its Model 627 Cine exposure meter, said to be the first true photo-electric meter made in the United States.

1936 THROUGH 1940

The Magazine Camera

There was, of course, nothing essentially new about the magazine-camera principle. Our British report cites its existence in the Pathex 9.5mm. camera marketed in England as early as 1921, and our own research shows that this same instrument was offered in America the following year. The German Zeiss-Kinamo S-10, using a 16mm. film charger of 30 foot capacity, was being marketed in this country by January, 1931, and the Simplex-Pockette, an American-made camera with 50 foot capacity, made its bid in December of the same year. In 1934, Bell & Howell, taking advantage of the Pockette charger which Kodak was loading, offered their design 121-A, a 16mm. magazine-type camera.

The problem, largely, was one of film supply. Then, in January, 1936, Kodak announced their Magazine Cine-Kodak 16 camera and, coincident with it, 50 foot magazines of their own design loaded with Cine-Kodak Panchromatic, Super-Sensitive Panchromatic and Kodachrome Daylight Type films. By April of the same year Kodachrome Type A also was provided in magazine form.

Bell & Howell, dropping their 1934 Pockette-magazine design, countered in 1937 with their Model 141-A, a single lens camera using the Kodak 50 foot magazine. Later that year more camera speeds were added to the same camera in Model 141-B, and in 1940 B & H restyled the camera externally in Model 153-A (single lens) and 153-B (three lens turret).

Kodak extended the magazine design to 8mm. in June, 1940, with their Magazine Cine-Kodak, Model 90, providing for it 25 foot lengths of Super X Panchromatic, Kodachrome Daylight and Type A films.

The popularity of the magazine-type camera was well launched, but it could not reach its full flowering until after the war.

Universal—Bolex—Revere

In the meanwhile, a number of new companies were making their entry into the industry.

The Universal Camera Corporation offered two items in 1936: the Univex

YOU can make SNAPSHOTS from your MOVIE FILMS



FEDERAL ENLARGING CAMERAS

for 8mm or 16mm movie film

Exclusive magnifying SELECT-A-FRAME
Built-in illumination for rapid exposure



Capture the big moments of your favorite movie reels in exciting snapshots. The baby's first step, a happy Graduation Day, a gay vacation party, now easily become big, clear, wallet-size pictures. Album memories! Keepsakes for your friends!

EASY AS
TAKING A
SNAPSHOT! 1. Insert movie film.
2. Select best frame.
3. Push button!

NO DARKROOM NEEDED!

NO SPLICING OR CUTTING!

Use #127 roll film (black-and-white or Kodacolor). Your photo-finisher will develop and print in the usual way. You get eight full-size pictures (1 1/8" x 2 1/2"), jumbo prints (2 3/4" x 4"), or greater enlargements can be made!

Write for literature Model 8A for 8mm or \$22.50
Model 16A for 16mm
COMPLETE INCL. FED. EXCISE TAX

FEDERAL MANUFACTURING & ENGINEERING CORP.
203 Steuben Street Brooklyn 5, N. Y.

Bass says:

I've been around
for 25 years
watching the League
with quiet cheers
As it teaches us all
those little tricks
That help make our
movies better flicks



—Charles Bass, Pres.

BASS CAMERA CO.

179 W. Madison St. Chicago 2, Ill.

END
THE OLDEST NAME IN 16^{mm} EDITING

THE RALPH R. ENO CORP.
628 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate

Making The MAXIM AWARD WINNER

In January, Warren A. Levett, ACL, describes in detail the production of *The Gannets*, Maxim Award winner for 1950. Among points discussed are:

- Planning ahead
- Lenses, lighting, exposure
- Patience gets the picture
- Editing and scoring

Don't miss *Getting the Gannets* in January

MOVIE MAKERS

Make your own Talkies
WITH PAT'D. **FILMGRAPH** RECORDER

CIRCULAR FREE and Instantaneous Permanent **PLAYBACK UNIT.** Lengthy Recordings; Clear, Powerful; Eliminates Titles.

Model RTD for 16mm films used with standard 16mm projector for recording & playback.
Model ABC for 8mm films used with standard 8mm projector for recording & playback.
COST OF FILMGRAPH RECORDER—REPRODUCER is only \$250.00. No other cost.
SOUNDTRACK is made and played back with a permanent stylus on your own film.
INSTANTANEOUS and PERMANENT PLAYBACK NO PROCESSING. NO DARK ROOM SIMPLE TO OPERATE

MILES REPRODUCER CO., INC.
812 Broadway, New York 3, N. Y. Dept. MM



Safeguard your
Film. Ship in
**FIBERBILT
CASES.**

400' to 2000' 16mm.

**FIBERBILT
CASE CO.**
40 WEST 17th ST.
NEW YORK CITY

Model A, an 8mm. camera with *f*/5.6 lens priced at \$9.95, and the Univex Model P-8 8mm. projector at \$14.95. The Univex Turret 8 camera followed in 1938, while in 1940 they added the Cinemaster I, a multi-featured 8mm. camera for single or double 8 film, and the P-500 8mm. projector.

In January, 1937, the Bolex H-16, a product of E. Paillard & Co., of Switzerland, was introduced to the American market by the American Bolex Company. Its fine construction and many advanced features won widespread acceptance. The H-8, an exact counterpart of the H-16, followed in 1940; its 100 foot film capacity was unique in the 8mm. field. In 1941, the Bolex L-8, a small, single-lens camera with 25 foot capacity, rounded out the Bolex line.

In 1939 the Revere Camera Company made its bow with the Model 88 camera, a single-lens 8mm. unit with adjustable viewfinder. The Model 99 camera, a three-lens turret design, followed in 1940 and was companioned in the same year by Revere's Model 85 8mm. projector.

Ampro, unheard-from since its Model AD 16mm. projector in 1932, added its Model A-8 8mm. projector in 1940.

Lenses—Lamps—Meters—Tripods

Important contributions in the accessory field also were made during this pre-war period. The Camera Specialty Company, in 1937, offered its Wirgin Cine Extenar, a wide-angle auxiliary lens for all 8mm. cameras. Their Wirgin Telor lens, an auxiliary telephoto unit for 8mm. and 16mm. cameras, followed in 1940.

In the lamp field, General Electric rounded out their Photoflood line (began in 1932 with the No. 1) by the introduction of the No. 2 bulb in 1936 and the RFL-2 unit in 1939. The companion RSP-2 lamp was not to be added till 1943.

Valuable additions were made in the photoelectric meter field, launched by Weston in 1933. The same company announced its Model 819 Cine meter in 1937 to meet the exacting needs of the color filmer. Weston's Model 850, a budget-priced unit, followed in 1938, while in 1940 the Model 720 supplanted the 819.

In 1937, G.E. made its bid in the meter field with the DW-47. This was followed in turn by the DW-48 in 1940 and the DW-49 in 1941. The next model in this series, the DW-58, was not to be announced till 1945.

DeJur-Amsco rounded out the exposure meter additions with their Model 40 Cine meter in 1941 and the Model 50 in 1942.

Outstanding contributions in the quality tripod field were initiated by Camera Equipment Company in 1938 with their Professional Jr. unit. The friction head on that model was non-

detachable, but in 1940 the design was altered to permit interchange of the company's other pan heads. The geared head was supplied in 1941 for that purpose. It was not till 1944 that CEC was to bring out their Mini-Pro Jr. tripod and 1946 that they would add the gyro head.

Pre-War Progress in Sound

Following its first big boost in the 1932-1935 period, 16mm. sound on film surged ahead strongly in the pre-war years. All of these high quality, high powered projectors were to see yeoman service during the war period.

In the years 1936 through 1941, Victor Animatograph introduced fourteen different models of its Animatophone. 1937 saw the advent of Model 38, a multiple-speaker unit, which was followed in 1938 by Models 31, 33, 36—all-in-one designs.

Bell & Howell, in the same period, was content to release four new sound projectors. Model 138-A, in 1936, was a single-case unit with 1600 foot capacity, removable amplifier and a 500 watt lamp. In 1937 this was changed to a 750 watt lamp and designated 138-B. In the next year B & H announced Model 140-A, offering arc illumination and separate amplifier and rectifier, while 1941 saw the introduction of Model 156-A, powered with a 1000 watt lamp and offering 2000 foot capacity.

By 1938, RCA had reverted again to right-hand operation and came up with their Model PG-170. Offering a 1000 watt lamp and 2000 foot capacity, this projector was the prototype in every important design feature of the company's current RCA-400 models.

Additions by Berndt-Maurer during these years were the following: 1936—Sound-Pro single system camera; 1937—Model D double system recorder; 1940—now under the name of Berndt only, the Auricon Model R-20 double system recorder; 1941—Auricon synchronous motor drive for Cine-Kodak Special.

Three manufacturers new to the sound field also had offerings during this pre-war period. The Movie-Mite Corporation released its Model 41-S in 1938; with its 100 watt lamp and 2 watt amplifier, the unit was a bid for home and office use only. Ampro entered the lists in 1939 with its model Y and followed it in 1940 with Model YC, a silent projector which could be easily converted to sound. Kodak led off with its Kodascope Sound Special in 1938 and in 1941 added Models F, FB, FB-25, FB-40 and FS-10. All but the last two were withdrawn during 1942.

1943—Enter Ansco Color

While almost all other new activity in the industry marked time during the war years, Ansco was able to announce

in America its long awaited Ansco Color 16mm. film. Subtractive in type (as was Kodachrome). Ansco Color was made available in both Daylight and Tungsten emulsions.

1945 THROUGH 1950

Post-war Developments—Magazines Flourish—McNabb Dies

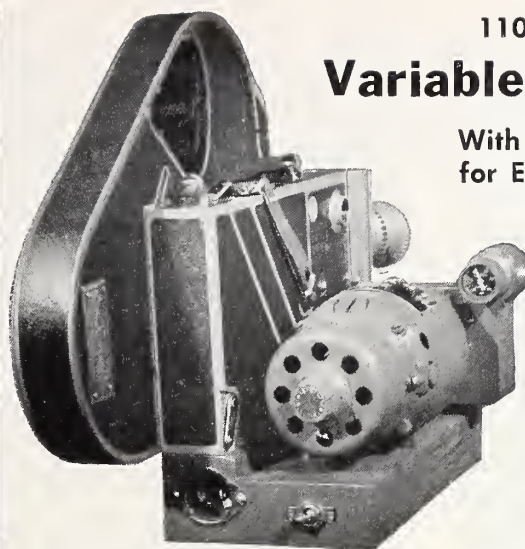
As production controls eased following the war, the amateur movie industry rolled up its sleeves and began trying to meet the pentup demand for photographic goods. In 1945, Bell & Howell led off in the race with its Model 172-A, an 8mm. magazine camera with a two-lens turret, positive viewfinder and 16 to 64 fps speeds. The same camera was reissued in 1949 with a single lens and 8 to 32 fps. speeds.

In that same year, however, Bell & Howell suffered a grievous loss in the death, on January 5, 1949, of Joseph H. McNabb, president and board chairman of the company since 1922. During Mr. McNabb's regime, B & H gross business grew from \$163,000 annually to \$22,000,000 in 1949. In attendance at the League's founder luncheon, Mr. McNabb had been a charter Life Member of ACL since its earliest days.

Eastman Kodak's first new postwar entry was the Kodascope Eight, Model 90 projector in 1947; the Model 90-A followed in April, 1948, and the 71 in August, 1949. The same year saw the introduction of the Cine-Kodak Reliant, with either $f/2.7$ or $f/1.9$ lens. But Kodak's biggest news was to be in Sixteen, with the announcement in August, 1948, of the Cine-Kodak Special II. Boasting an Ektar $f/1.4$ lens, the camera also offered a new design in the turret front and an improved reflex finder. EK's latest camera, released only this month, is the sleek Cine-Kodak Royal Magazine 16 with an Ektar $f/1.9$ objective.

Keystone, another of the old-timers, bounced back vigorously after the war. Their first release, in 1947, was the familiar K-8, but now with die-cast body and hinged cover. 8mm. magazine cameras announced in 1948 were the K-40, single lens, and the K-45 with three-lens turret. Early 1949 introduced the K-50, a single lens 16mm. magazine unit, followed by Models A-9 and A-12, single and double lens 16mm. spool cameras in the familiar Keystone oval case. This company's 1950 entries are the K-32, or Olympic model, a suave 8mm. magazine design, and the K-55, a twin lens 16mm. magazine unit.

The Swiss-made Bolex cameras, which had continued to trickle through to America during the war, offered in 1944 the first of an increasing line of Kern Switar and Yvar lenses, led by the 1 inch $f/1.4$. In 1945 the outside frame counter on the H models was built into the camera, in 1948 an eye level focusing device replaced the



110 Volt AC/DC Variable Speed Motor

With TACHOMETER
for EK Cine Special

Now you can motor drive your Cine Special with confidence.

Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at

all speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. Write for complete details.

AMERA EQUIPMENT ©
1600 BROADWAY NEW YORK CITY

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT \$6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

PARICUTIN

During the First Year



An absolutely authentic factual film, beautifully photographed in 16mm Kodachrome. Six different visits, condensed into a jam-packed reel of 389 feet, completely titled, with study guide.

Carolyn Guss, Audio-Visual Center, Indiana University, writes, in part: "An excellent pictorial record of the volcano activity. Photographically and esthetically it is an outstanding production."

Dr. Amos E. Friend, Manchester, Conn., states: "I am very pleased with the film. You obtained some very unusual shots."

C. Grant Keck, Long Island City, N. Y., writes, in part: "I believe this is the finest amateur movie I have ever seen. . . . Your telephoto shots of the lava flow and the violent explosions are as fine shots as I have ever seen, either professionally or amateur."

Sold on a "satisfaction guaranteed or money back" basis. Get your print before supply is exhausted.

For complete description and price, please write to

Ralph E. Gray, FACI
Apartado 2747 Mexico, D. F.



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C.P. GOERZ AMERICAN
OPTICAL COMPANY

OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-12

achromatic eyepiece, and in 1949 the Bolex M-8 projector for 8mm. was announced. With April of that year, distribution of all Bolex products passed from the American Bolex Company to Paillard Products, Inc.; it was under their aegis that a complete line of Kern-Paillard Visifocus lenses and the Bolex Octameter viewfinder were introduced in 1950.

The Revere Camera Company, barely started in 1939 with two 8mm. spool cameras, roared back into action with the following: 1947—Models 60 and 70, 8mm. magazine cameras, turret and single lens respectively; 1948—Models 16 and 26, 16mm. magazines, single and turret lenses, and their Model S-16 sound projector; 1949—the Ranger, an 8mm. single lens spool camera, Models 67 and 77, 8mm. magazines, turret and single lenses, the Model 90 8mm. projector and Model 48 16mm. silent projector; 1950—the DeLuxe 85 8mm. projector, Model 55, an 8mm. spool camera with "iris scene" feature, and the Models B-61 and B-63, 8mm. magazine cameras, single and turret lenses respectively.

Ampro's postwar offerings began with the Imperial 20 silent 16mm. projector and the Premier 20 sound unit in 1948, followed with the lightweight Stylist 16mm. sound projector in 1949, and climaxed with the company's entrance into the camera field in 1950. The products were the Model 340, an 8mm. magazine camera with single lens, and Model 350, 8mm. magazine camera with twin lens turret.

The French firm of Pathe, known in America early and only for its 9.5mm. Pathex cameras, returned in October, 1949, with the Pathe Super 16. The camera was being handled here by Director Products Corporation and attracted attention specially with its full-field reflex finder design.

DeJur Amsco, with only an exposure meter in the field by 1942, brought out five 8mm. cameras, four of the magazine type, in the postwar era. These were (1948) D-100 Fadematic, single lens, and D-300 Fadematic, three lens turret; (1949) D-400 Embassy, single lens, and D-700 Embassy, three lens turret; (1950) D-600, a single lens, spool film unit.

Lenses—Meters

In the accessory field, Camera Specialty took up where it had left off by announcing in 1945 its Wirgin Amplon wide angle lens for all 8mm. and 16mm. cameras and a Wirgin tripod. The Wirgin 1½ inch *f*/3.5 lens for all 8mm. cameras followed in 1946, with the Wirgin Amplon pan-head rounding out the record in 1947.

The Elgeet Optical Company, a postwar newcomer to the amateur industry, bowed in with a fixed focus 1½ inch *f*/3.5 telephoto in 1945. Their 1946 of-

ferings were a focusing 1½ inch *f*/3.5, 1½ inch *f*/2.5, a 2 inch *f*/3.5 in focusing and fixed focus mounts. 1947 brought the Elgeet 3 inch *f*/2.9, the 7mm. *f*/2.5 and the ½ inch *f*/1.9 lenses, while 1948 produced a 13mm. *f*/1.5 wide angle and a 102mm. *f*/2.7 telephoto. Elgeet's contribution in 1950 has been a 7mm. *f*/1.5 wide angle objective.

The Zoomar Corporation, another newcomer, led off in 1946 with their Varifocal Zoomar lens for 16mm. cameras. In 1948 they brought in 1½ and 3½ inch lenses with the super-high speed of *f*/1.3 and in 1950 added a 15mm. wide angle with the same aperture.

Bausch & Lomb Optical Company, an old-time leader in the lens field, made a direct bid for amateur movie trade in 1949 with the introduction of their Animar series of lenses. Offering six each to the 8mm. and 16mm. worker, the line runs from a 7.5mm. *f*/2.5 to 37.5mm. *f*/3.5 for 8mm. cameras, and from a 25mm. *f*/1.5 to 100mm. *f*/3.5 for 16mm. cameras.

In the exposure meter field, Weston rounded out its line in 1946 with their Model 736 Master II cine meter; General Electric announced its PR-1 meter "with a memory" in 1947 and the DW-68, latest in this line, in 1949, while DeJur Amsco released their Dual Professional meter, an incident and reflected light design, in 1947. The Norwood Director meter, which had been in professional development as the Norwood meter since 1937, was brought to the amateur market in November, 1947, under the distribution of the American Bolex Company. This first full-scale incident light meter is now handled by Director Products.

Postwar Sound Developments

Postwar sound products have been too numerous to itemize, but the trend has been strongly toward lightness in weight and compactness of design. Victor Animatograph claims a first in this movement with their Model 55-CM Lite-Weight Animatophone in 1945, leading to their Lite-Weight Sr. in 1950. In 1947 Kodak put their FS-10-N in two cases, and has made a strong bid in 1950 with their new Pageant sound projector. Movie-Mite raised lamp power to 300 watts, amplifier to 4 watts in their Model 63LMB, but kept the weight down to 26 pounds, while RCA has streamlined their 400 series to produce the RCA-400 Junorette. Eric M. Berndt was joined by Walter Bach in 1947, forming the firm of Berndt-Bach, Inc. Their outstanding postwar product for the amateur has been the release,

in 1949, of the Berndt-Bach Cine-Voice single system 16mm. sound camera.

Movie-Vox, Inc., working in the field of magnetic recording, announced early in 1949 a patent synchronizer coupling between any projector and recorder, as well as their own version of wire recorder. This company's 1950 development is a similar coupling between a magnetic recorder and any electric-motor-driven camera.

There the record of the amateur motion picture industry stands today. It is, clearly, one of vigorous initiative and healthy competitive advances, both to the benefit of the ultimate consumer. Amateur filmers may well look forward to the accomplishments of the next quarter century with eagerness and confidence.

(The editors of MOVIE MAKERS wish to express their appreciation to the firms mentioned in this survey for the historical data and pictures concerning their products. All dates mentioned are those supplied by the manufacturers involved.—J.W.M.)

The amateur: 1923-1950

[Continued from page 449]

with *L'Île d'Orleans*, was a husband-and-wife team. F. Radford and Judith Crawley, of Ottawa, Canada. The Crawleys, a few years later, were to establish Crawley Films, Ltd., today one of the leading non-theatrical producing units in Canada. Another Ten Best winner of 1939 was Robert P. Kehoe, FACL, of New York City, with *Chromatic Rhapsody*. His sensitive, lovely studies of nature were to become the ultimate standard in this field of filming long before his death in 1945.

With 1940, the fraternity of 8mm. filmers claimed its first Maxim Award winner. The producer was Chester Glassley, of Dallas, and the picture was *The Will and The Way*, a warm and winning film story running just 200 feet of 8mm. Kodachrome.

In July, 1941, the status of Fellowship in the Amateur Cinema League was announced as a new honor among the membership, and Hiram Percy Maxim was named First Fellow of ACL posthumously. Leo J. Heffernan (now FACL), of New York City, was the Maxim Award winner that year with *Hail, British Columbia!* On a par with Jones's *Western Holiday*, the picture is still widely regarded as the most entertaining vacation-travel film yet produced. Among the 1941 Ten Best winners was an amusing and unpretentious 8mm. production called *Auntie in Moccasins*. The producer was Joseph J. Harley (now FACL), of Summit, N. J., who was to win the Maxim Award in 1945 with *In His Own Judgement*. For many who have seen it and other great



amateur productions, this picture stands for them as the greatest of them all. Mr. Harley was to be elected vice-president of the League in 1949 and its President in 1950.

1942 THROUGH 1945

The War and Amateur Movies

Probably the full contribution of amateur movie makers to the American war effort will never be known—since it was comprised so much by the unrecorded efforts of individuals. During these years, however, operating either through its headquarters staff or through its members, the ACL aided the film programs of the Office of Strategic Services, the Air Warden Service, the American Red Cross and the Office of Inter-American Affairs.

Specifically—and yet representative of the whole—two projects recorded in MOVIE MAKERS are worthy of citation. In New York City, early in 1942, a volunteer group planned, scripted, photographed, edited and recorded in *three weeks* a 400 foot monochrome sound film for the Manhattan Office of Civilian Defense. The picture was *The Volunteer Nurse's Aide*, which was to be seen by more than 100,000 persons during the war. The group included two members of ACL's headquarters staff and Leo J. Heffernan, FACL, who served brilliantly as director and cameraman.

On the West Coast perhaps an even more difficult project was carried to triumphant conclusion by the Long Beach (Calif.) Cinema Club. Their production was *Fire From the Skies*, a soundly documented teaching film on fighting the fire bomb, produced in 400 feet of 16mm. sound on Kodachrome. Mrs. Mildred Caldwell, FACL, was the director and driving force behind this outstanding effort. The film was rated among the Ten Best of 1942.

Maxim Memorial Award winners during the war years were the following: 1942—George Serebrykoff, of New York City, with *Russian Easter*; 1943—Erma Niedermeyer, ACL, of Milwaukee, with *Lend Me Your Ear*; 1944—Joseph J. Harley, FACL, of Summit, N. J., with *In His Own Judgement*; 1945—Frank E. Gunnell, FACL, of West New Brighton, N. Y., with *While the Earth Remaineth*. . . In view of the stringent film shortage during the war years, it is to the everlasting credit of amateur movie makers everywhere that they produced so much of such fine quality.

1946 THROUGH 1950

The Postwar ACL

The film shortage, in fact, was to continue for nearly eighteen months following the cessation of hostilities—as was indicated by an editorial discussion of the problem in MOVIE MAKERS for September, 1947. There had been changes, in the meantime, in connection with the magazine. In May, 1944, the editor,

Arthur L. Gale, FACL, had resigned. Faced with the manpower shortage, Colonel Winton took on this post in addition to his duties as ACL managing director. He was to serve as editor of MOVIE MAKERS until November, 1947.

At that time, effective with the December number, MOVIE MAKERS was sharply restyled, new editorial features were added and James W. Moore was named as its editor. A little over one year later, on January 1, 1949, Colonel Winton, managing director of the Amateur Cinema League since its founding, died at the age of 65.

In May of that year, at the League's annual meeting, Mr. Moore was elected to the board of directors and named its administrative head. There had been, earlier, other changes in ACL's officers and directors. In 1947, Stephen F. Voorhees, FACL, after serving ten years as vice-president and eleven years as President, resigned from active leadership but remained on the board. John V. Hansen, FACL, was chosen as the new ACL President. New directors added to the board in 1949 (besides Mr. Moore) were Joseph J. Harley, Ralph E. Gray and Roy C. Wilcox, of Meriden, Conn. Arthur H. Elliott, of Chicago, was to follow in May, 1950, replacing H. Earl Hoover of that same city.

The Postwar Amateur

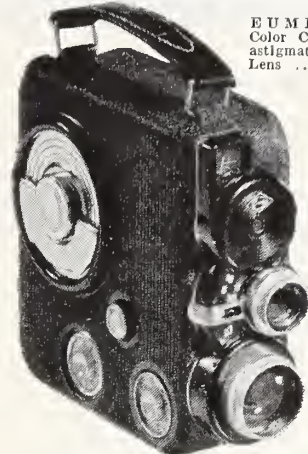
While these organization changes were going on, what was the practicing amateur doing? He was, naturally, making movies again just as fast as the growing film supplies permitted. Maxim Award winners during the period were the following: 1946—Ralph E. Gray, FACL, with *Typical Times in the Tropics*; 1947—Al Morton, FACL, of Salt Lake City, with *Adventure on the Colorado*; 1948—Ernest H. Kremer, ACL, of East Hempstead, N. Y., with *The Unexpected*; 1949—Glen H. Turner, ACL, of Springville, Utah, with his 8mm. *One Summer Day*. In the judgment of many, Mr. Morton's epic has been hailed as the greatest adventure picture yet made by an amateur, while Mr. Turner's tender excursion into animated fantasy should lead that field for many a year.

There were not, during the past five years, any markedly new trends in amateur movie making, as far as these observers could see. It would be extremely difficult, in fact, for such *ever* to be the case. For, in less than a generation, an ever-increasing army of amateurs has successfully mastered every fundamental technique of the craft, has imaginatively explored every subject under the shining sun. *More* people will do both of these things in the years to come. But it is hard to see how they can do them much better. Amateur movie makers of the first quarter century have written a creative record of which they may well be proud.

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

EUMIG 88

The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator! The Camera That Thinks for You!



EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens\$139.50

← ELECTRIC BRAIN

← ELECTRIC EYE

Popular in Europe for Years! Now Available in the U.S.A.!

The outstanding Eumig 88 actually prevents incorrect exposure whether you use color or black-and-white film! The unique built-in coupled photo-electric cell which controls the diaphragm opening automatically regulates the correct exposure required.

In addition, you will find other technically advanced features to bring professional picture quality to your 8mm movies—precision clockwork motor with more than average run, single frame release for cartoons and trick work, continuous run lock to take pictures of yourself, automatic film gate for simple threading and precise frame registration, and wide range of speeds for slow motion photography.

See the Eumig 88 at Your Franchised Dealer or Write Dept. 2112 for Free Booklet "E"

Exclusive Distributor In The U. S. A.

CAMERA SPECIALTY COMPANY, INC.
50 West 29th Street New York 1, N. Y.

8mm ARCO 16mm
MOVIE FILM

Save—Buy 6 Rolls!

FRESH BLACK & WHITE PAN FILM
WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8 (Lots of 6).....\$1.50 ea.
16mm—100 ft. (Lots of 6).....4.00 ea.
16mm—Magazine—50 ft. (Lots of 6) 2.45 ea.
24 Hour Laboratory Processing Included
B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c
B & W FILM DUPLICATING
16mm to 8mm.....6c per 16mm ft.
16mm to 16mm.....4c per 16mm ft.
ARCO MOVIE FILMS, INC.
Dept. 312, 6616 Fourth Ave., Brooklyn 9, N. Y.

VACUUMATE

FILM PROTECTIVE PROCESS

The SUPER
VAPORATE

PROTECTS AGAINST Scratches, Fingermarks,
Oil, Water and Climatic Changes.

ONE TREATMENT
LASTS THE LIFE
OF THE FILM

Brittle Film Rejuvenated

IT'S NEVER TOO LATE TO VACUUMATE

Available through your local dealer or, at
VACUUMATE CORP., 446 W. 43rd St., New York,
and in these principal cities: Detroit, Mich., Wash-
ington, D. C., Chicago, Ill., San Francisco, Calif.,
Hollywood, Calif., Portland, Ore., Kansas City, Mo.,
Raleigh, N. C., Manila, P.I., Canada.

8 CLUBS 16

Brazilian festival The Foto-Cine Clube Bandeirante, ACL, under the direction of its motion picture chairman, Antonio da Silva Victor, has just staged a highly successful first annual International Amateur Movie Festival. The showings were held in October at the Museu de Arte in Sao Paulo.

The United States was represented by *Voorlezer's House*, by Frank E. Gunnell, FACL; *Lend Me Your Ear*, by Mrs. Erma Niedermeyer, ACL; *Nantucket*, by Russell T. Pansie, and *The Unexpected*, by Ernest H. Kremer, ACL, all made available by the Amateur Cinema League.

Other films screened at the festival were *Redencion*, by Nelson Cobian, of Uruguay; *Ski en Nahuel Huapi*, by Carlos Barrios Baron, *Sueno Infantil*, by Julio Ingenieros, *Rumbo a Miramar*, by Oswaldo C. Vacca, and *Refugio*, by Roberto Robertie, all of Argentina; *Estudios*, by Thomas J. Farkas, ACL, and Luis Andreatini, and *Parques e Jardins*, by Benedito J. Duarte, both of Brazil; *Mower Madness*, by C. E. and E. S. Marshall, of England; *Delire*, by Roger Masson, of France; *Des Tenebres a la Lumiere*, by A. V. Haeffiger, of Switzerland, and *Kaleidoscopio*, by Dr. Roberto Machado, ACL, of Cuba.

New Zealand guest The Auckland 8 Movie Club, ACL, of New Zealand, was host to Mr. and Mrs. Eric M. Unmack, of San Francisco, during their recent visit to that country. St. Mark's Hall, in Remuera, was packed for a showing of Mr. Unmack's films, among them *Magic Mush*, honored in the Ten Best Contest of 1941. Mr. and Mrs. P. B. Sutcliffe, of the Auckland club, entertained the visitors during their stay there.

Vailsburg fete The Vailsburg Cine Club, ACL, of Newark, N. J., held its annual Open House last month. Club members' films featured were *Jungle Town*, by Pete Matheu; *Mexico*, by Fred Fuedale, and *Dreamer's Holiday*, by Howard H. Glaser, ACL. The latter two films were on 3mm. Kodachrome.

The balance of the program was devoted to Ten Best



TAFT CINEMA CLUB, ACL, officers are (l. to r. front row) Irene S. Brand, secretary; Terry Manos, ACL, president, and George Schanfein, treasurer. In rear are William Moss, Max Lipper, Bernard Friefeld.

The people, plans and programs of amateur movie groups everywhere

John C. Lauber, ACL



MINNEAPOLIS CINE CLUB, ACL, initiates Glenn Thompson, center, into Order of Past Presidents as he retires from the club's leadership.

winners from the ACL Club Library: *Jones Beach*, by George Mesaros, FACL; *Maxine's Big Moment*, by William Messner, ACL, and *The Boss Comes to Dinner*, by Ryne Zimmerman.

The club is currently sponsoring a membership drive. Filmmers living in and around Newark interested in joining the group should contact Howard H. Glaser, 346 Hillside Avenue, Newark 8, N. J.

Seen in Brooklyn On its first Guest Night of the season, the Brooklyn Amateur Cine Club, ACL, entertained Leo Heffernan, FACL, who presented a one-man show of his films as follows: *Thundering Waters*, *Land Snakes Alive!*, *Lake Mohawk Preferred* and *Mr. No-Face Sees Treasure Island*. Music and commentary on tape recordings accompanied the films.

Clinic Night, a regular feature of Brooklyn programs, produced members' films for screening and criticism. Films seen during the second half of the program included *Autumn in New Hampshire* and *Golfing*, by Francis Sinclair, ACL, and *Highways and Byways* and *Rails Across the Country*, by Charles Benjamin, ACL.

Rochester ballots At a recent meeting of the 8mm. Club of Rochester, N. Y., an election of officers for the current season was held. Dr. David Eichen became president, with Harold L. Nunn, ACL, as vicepresident, and Harry C. Detweiler as secretary. Vera Flynn is treasurer and Engelbert E. Sercu program director.

Functional Photography, an Eastman instructional reel in sound and color, and *The Will and The Way*, 1940 Maxim Award winner, by Chester Glassley, were screened.

Durban program The Cine 8 Club of Durban, ACL, in South Africa, is currently conducting its annual story competition, the winning entries to provide material for club productions. The story ideas are published in the club organ, *The Sub-Standard*.

A recent session of the group featured a screening of

The
MINNEAPOLIS
CINE CLUB, ACL
(Founded in 1936)

Congratulates
James W. Moore
and His Staff Upon the
25th Anniversary of ACL
and the
Silver Anniversary
number of
MOVIE MAKERS

**THANKS ...
FRIENDS!**

The officers,
directors and staff
of the
Amateur Cinema League
and MOVIE MAKERS
are sincerely grateful
for the
warm expressions
of friendship
foregathered
on this page

AMATEUR CINEMA LEAGUE
420 LEXINGTON AVE.
NEW YORK CITY



Congratulations
A. C. L.

from the
NORTHERN CALIFORNIA
COUNCIL of
AMATEUR MOVIE CLUBS
"Filming for Fun"

Congratulations!
A M P S
Amateur Motion
Picture Society
Albany, N. Y.

May the next 25 years
be as fruitful as the first
THE BROOKLYN AMATEUR
CINE CLUB

BEST WISHES
from the
CHICAGO CINEMA CLUB,
Inc., ACL
Oldest incorporated movie club in America
1927

CONGRATULATIONS
on twenty five splendid
years
LOS ANGELES 8mm CLUB

METRO MOVIE CLUB of
RIVER PARK, CHICAGO
wishes to express its congratulations
and best wishes to the ACL on
this historic occasion — their
25th Anniversary

BEST WISHES
for the next 25 years
from
THE AMATEUR MOVIE SOCIETY
of MILWAUKEE

CONGRATULATIONS
on this
festive occasion are extended
by
THE NEW YORK 8mm.
MOTION PICTURE CLUB

CONGRATULATIONS
and BEST WISHES
to the
Amateur Cinema League
on completing a quarter of a
century of service to the
movie amateur!

UTAH CINE
ARTS CLUB
Salt Lake City, Utah
"Where Movie Making Is an Art"
We meet the third Friday
of each month
Interested Amateurs are invited
to attend
Affiliated with Amateur Cinema League

CONGRATULATIONS

to the
AMATEUR CINEMA LEAGUE

and best wishes
for continuing achievements

METROPOLITAN
MOTION PICTURE CLUB, Inc.
Hotel Statler New York City

Greetings from California!
PENINSULA HOME
MOVIES UNLIMITED
San Mateo, Calif.

CONGRATULATIONS
PHILADELPHIA
CINEMA CLUB
14 years of movie making
2nd Fri. Franklin Institute

Our sincere best wishes
from all members of
ROCKFORD MOVIE MAKERS, Inc.
Rockford Ill.

On the
ACL's 25th Anniversary:
Heartiest Cheers
Terry Manos, ACL
TAFT CINEMA CLUB, ACL
Bronx New York

Heartiest
Congratulations
VAILSBURG CINE CLUB
Newark New Jersey

The Hartford Cinema Club
of Hartford, Connecticut
founded by
Hiram Percy Maxim, FACL
in 1926
sends sincere congratulations
to MOVIE MAKERS and the
Amateur Cinema League
on their 25th Anniversary
Edmund Zacher, ACL
President

Classified advertising

■ **Cash required with order.** The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ **MOVIE MAKERS** does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge \$2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ **BASS SAYS:** No need to be shrewd to trade with me. A square deal it will always be. That's why I'm known the world around. Whenever camera fans are found—Charles Bass, President. Bass buys 'em, sells 'em, and trades 'em. **BASS CAMERA COMPANY**, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ **SYNCHRONOUS** motors installed, projectors, cameras, \$150.00. Projector governors 16-24 speeds, \$82.50. 16mm. only. M. W. Palmer, 468 Riverside Drive, New York.

■ **CINE-KODAK** Special #1, \$300.00; Cine Special #1 (1948), \$425.00; E.K. 15mm. f/2.7 coated lens (new), \$40.00; E.K. 4 1/2" f/4.5 telephoto, \$45.00; 3" & 4" B&H 16mm. projection lenses, each \$30.00; 4 x 6' Da-Lite floor screen, perfect, \$25.00. **DAVIS**, 5329 Holmes, Kansas City, Mo.

■ **B&H—1600'** reels and cans, L.N., \$4.95 set. New 200' 8mm. plastic reels, 6 for \$1.00. Film—equipment. Sold-exchanged-purchased. Bargaining free. **MOGULL'S**, 112 W. 48, New York 19.

■ **WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES**—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: 1 1/2" f/1.9 Wollensak Raptar (coated), \$45.70; 1 3/8" f/3.5 Cine telephoto, \$34.50. In focusing mounts coated for 16mm. cameras: 17mm. f/2.7 Carl Meyer wide angle, \$44.50; 2" f/2 Schneider Xenon, \$99.50; 3" f/2.8 Carl Zeiss Tessar, \$109.50. These are only a few of the bargains in our tremendous stocks. Write today for complete lens listing. **BURKE & JAMES, Inc.**, 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

EQUIPMENT WANTED

■ **WANTED** to buy: Baltar, Eymax lenses, mounted or unmounted. 100 ft. or 200 ft. Cine-Special magazines and cameras. Always in stock: new and used 16mm. film recorders, sound and silent projectors, Bolex and Filmo cameras. **THE CAMERA MART**, Inc., 70 West 45th Street, New York.

FILMS FOR RENTAL OR SALE

■ **CASTLE** Films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by **STANLEY-WINTHROP'S, Inc.**, 90 Washington St., Quincy 69, Mass.

■ **NATURAL COLOR SLIDES**, Scenes, National Parks, Cities, Animals, Flowers, etc. Sets of eight, \$1.95; sample & list, 25¢. **SLIDES**, Box 206, La Habra, Calif.

■ **USED** and new Castle films: 8-16, silent and sound. Send for lists. **ALVES PHOTO SERVICE, Inc.**, 14 Storrs Ave., Braintree 84, Mass.

■ **SOUND, SILENT MOVIES**; lists 8¢; projection Kodachrome sample (silent) "Washington, DC" \$1.00; Natural Color Slides—views, paintings, etc., lists 3¢, sample slide 35¢. **GALLOWAY FILMS**, 3008-5th St., SE, Washington 20, D.C.

■ **FREE** Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. **NATIONAL CINE SOCIETY**, 126 Lexington Ave., Dept. 102 C, New York 16, N. Y.

■ **CLEARANCE SALE** of 16mm. Films. Want a real buy in 16mm. sound films? Take advantage of the I.C.S. 1950 Clearance Sale of 16mm. sound FEATURES: comedies, cartoons, novelties, musicals, new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). **INSTITUTIONAL CINEMA SERVICE, Inc.**, 1560-M Broadway, New York 19, N. Y.

■ **FILMS**. Closing out a library of 16mm. and 8mm. at about half price. All kinds. Send for list and prices. **CHARLES A. VANCE**, 568 E.N. Broadway, Columbus 2, Ohio.

■ 16mm. **SOUND** film bargains—new prints discontinued, \$17.50. Castle cartoons, \$8.95; musicals, \$9.95. Good used 100' Panoram musicals, \$9.95 per dozen. Big catalog 10-D free. **BLACKHAWK FILMS**, Davenport, Iowa.

■ **WESTERNS**. Brand new, full length, 16mm. sound, 6 reels. Special \$69.50, One to a customer. Write for free list of other features (comedies, dramas, musicals). No short subjects. **EDWIN SCHNATZ**, Route 4, Xenia, Ohio.

■ **FOR SALE** or exchange: Library films: Life and Songs of Stephen Foster. B.W. prints new, 24 reels, 100% sound; Pearls of the Crown, 6 reel feature, new English titles, dialogue Italian and French. 75 watt Booster, for sound projector, just plug in projector and boost sound, good for 1 to 6 speakers, portable. 1 Eastman Kodak focuser for magazine camera. 1 Stainless steel tank, 4 compartments, 2-100 ft. racks. 1 Craig Viewer, 1600 ft. rewinds, splicer, latest model, \$50.00 like new. 1 Record player, automatic, holds 12 records. Plug in your projector and play. Conts. sound and picture printer, Uhler Optical printer, reduction, 16mm. to 8mm., 8mm. to 16mm. Nateco sound projector, equal to new, 16mm. silent cartoons, new, \$5.00 each. Lists free. **SAMUEL SANCENITO**, 35 Monroe Street, Passaic, N. J.

FILMS WANTED

■ **WANTED:** used 8mm movies. Old or new, any subject, black and white or color. Give title, condition and price expected. **JERRY HODGE**, Box 2073, Amarillo, Texas.

■ **EARN EXTRA DOLLARS** for yourself or club while having fun. You can pay for all that expensive equipment you need with the movies you take. We want to buy 16mm. movies taken by amateurs in various sections of the country. If interested in making your hobby profitable, write for details to: **J. M. STRAUS & CO.**, 422 S. Western Ave., Los Angeles, Calif. State number of years experience.

MISCELLANEOUS

■ **KODACHROME DUPLICATES**; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. **HOLLYWOOD 16MM INDUSTRIES, Inc.**, 6060 Hollywood Blvd., Hollywood 28, Calif.

■ **NO NEGATIVE ? ? ?** Send picture or transparency and \$1.00 for new negative and 2 5x7 enlargements. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. **ESCAR MOTION PICTURE SERVICE, Inc.**, 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ **TWO 4x5 BL. & W. ENLARGEMENTS** and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. **CURIO-PHOTO**, 1187 Jerome Ave., New York 52.

■ **"AMATEUR** Movie Production," "Money Saving Tips for Movie Makers," both for 50¢ postpaid. **SHANNON'S**, 505 Franklin, Nutley 10, N. J.

■ **RARE!** "Old Movie" original stills, features, books. Send stamp for lists. **EDWIN WEINRIB**, 1745 Fulton Ave., Bronx 57, New York.

■ 16mm. **SOUND** movie camera for rent. Write **ANTHONY IOVINO**, 86-01 Commingswealth Blvd., Bellerose, N. Y.

■ **MOVIE** Titles. 8mm. and 16mm. plain 20¢; tinted 25¢. Send 25¢ for sample "Our Movie Album" and "The End" and list of 200 titles. Specify 8 or 16. Titles made to order. Laboratory service. **NOVELTY FILM CO., Inc.**, 15 Mt. Vernon St., Ridgefield Park, N. J.

the Kodak Cup finals, but the announcement of winners had not reached us at press time. Among the films screened, including those for competition, were: *Concrete in the Sky*, by E. G. Frow, ACL, *Reclaiming South Africa*, by Dr. P. A. Johnson; *Cine Quiz*, by R. Braude; *Hospital Xmas*, by Dr. G. Stafford-Mayer, and *Old Piano-Roll Blues*, musical novelty, by W. E. Powell.

Bristol contest The annual dinner meeting last month of the Bristol (Conn.) Cinema Club, ACL, was the occasion for presentation of the club's fourteenth annual contest awards. Top honors went to Herman E. Dow, ACL, for *Woods and Waters of Winterland*. *Cape Cod Holiday*, by J. P. Hannon, was in second place. Runners-up were *Scrap Book for Sherry*, by Hazel H. Hannon, and *Nonsense*, by Lee E. Paulmann, ACL.

Toledo screens A midfall screening session of the Toledo Cine Club, ACL, featured *Bill Young's Travelog*, by Bill Young, 19 years old and youngest member of the group. The film, a record of his trip up the Alcan Highway, was edited by Kenneth Cook, ACL. Also shown were *Swanton Corn Festival* and *Toledo Aquarama*, by William Buchele; *Horseless Carriage*, by Cleon M. Pross, ACL, club president, and *Crystal Clear*, by Joseph J. Harley. **FACL**, 1948 Ten Best winner.

MMPC 8mm. show An all-8mm. program was presented last month for members of New York City's Metropolitan Motion Picture Club. ACL. The program opened with *Guatemala*, by Alice L. Burnett, ACL, club secretary. Other films were *Nickeltown*, by the New York City 8mm. Motion Picture Club; *South of the Border*, by Mannie Lovitch, ACL, and *Return From Fire*, by Dr. Linwood Heaver.

Hartford The first meeting of the Hartford (Conn.) Cinema Club for the 1950-51 season was held last month. An election of officers was held, but the results were not known at this writing. The following films were projected: *Two Weeks Abroad*, by Eugenie Williams Granniss; *Signs of Spring*, by Lester E. Shippee, ACL, and *Life on a Pond*, by Roy C. Wilcox, ACL, a League director.

Joint program The late October meeting of the Amateur Motion Picture Society of Albany, ACL, was the occasion for the annual visit by members of the Berkshire Museum Amateur Movie Club. ACL, of Pittsfield, Mass. The Pittsfield contingent included club president Harold Endicott, ACL, with Mrs. Endicott;

NEW IMPROVED

1950

MOVIE MAKERS BINDER

NOW AVAILABLE

\$3.00 each*

*Please add 2% City Sales Tax for New York City delivery

AMATEUR CINEMA LEAGUE, Inc.

420 Lexington Avenue, New York 17, N. Y.

vicepresident Alec Gaylord; secretary Pauline Mattoon, ACL; Harry E. Brundige, ACL, and Mrs. Brundige, and Charlotte Stoessel, ACL.

The Pittsfield program was made up of four films: *In the Rockies*, by Mr. Gaylord; *Toxophilites*, by Frank Kilgas; *Gay 90's* and *Christmas with Father*, by Miss Mattoon. The entertainment committee, headed by Mrs. Lee Chouinard, provided refreshments after the screening.

Great Britain reporting!

[Continued from page 461]

News, and it holds an annual competition to which entries come from all over the country, together with a number from the British Empire and foreign countries.

The Royal Photographic Society, the old-established body of still photographers, has its Kine Section. But this caters both to amateurs and professionals and consequently is rather outside a discussion on amateur cine organizations.

The Federation of Cinematograph Societies, formed in 1936 in association with the Royal Photographic Society, caters exclusively to amateur cine clubs. In common with the other bodies, it publishes a periodical for its members, holds competitions and provides a library of prize winning club films.

The latest arrival is the Scottish Association of Amateur Cinematographers, a body formed in 1948 with the object of catering to amateurs in Scotland. In conjunction with the Scottish Film Council, it arranges the annual Scottish Amateur Film Festival, a competition which attracts entries not only from Scotland but also from all over the British Isles.

PUBLICATIONS

Besides the material issued by the various bodies just mentioned, the professional publishers provide an increasing volume of books and pamphlets for the amateur filmer. We have now only one magazine, *Amateur Cine World*, catering exclusively to all cine fans.



NO DOUBLE for trouble, as the 9.5mm. unit of Crouch End A. C. S. shoots a fight sequence.

Other publications, such as the *Amateur Photographer*, carry articles of assistance to cinematographers but do not cater exclusively to them. In addition to these, your own *MOVIE MAKERS* and Hollywood's *Home Movies* are fairly widely read here, but of course they have to be specially ordered. Personally, it makes me green with jealousy to see the equipment on offer in *MOVIE MAKERS*, some of which we shall not see for years over here, if we see it at all.

INTERNATIONAL CONTACTS

For many years the amateur cinematographers of Britain, while maintaining friendly relations with amateurs in the United States and Europe, did not as a body enter into any formal link-ups. Many individuals became members of the ACL, of which the Institute of Amateur Cinematographers has been an Honorary Member since about 1932. Beyond this, contacts seem to have been limited to individual and informal exchanges until 1938. At that time, the I.A.C. applied for membership in the Union Internationale du Cinema d'Amateur (U.N.I.C.A.) as representing Great Britain.

UNICA is a body consisting of one representative national organization from each country and at present includes representatives of most European countries, together with Australia, South Africa, Argentina, Brazil, Mexico, etc. Each year it holds a Congress and Competition in a different country. For 1951 this will be held in London (England) and Glasgow (Scotland), from August 11 to 19. I have been honored by appointment as its President for this year and sincerely trust that I shall have the pleasure of meeting some fellow amateurs from the United States at that Congress.

Finally, I should like to say that in spite of all the difficulties of the austere times through which we are now passing, amateur cinematography over here is a very live hobby. We look forward with confidence to the time when we are able to obtain the wonderful variety of apparatus already available to amateurs in America. I should also like to thank your editor for so kindly giving me the opportunity of writing this article. I hope that I shall at some time have the pleasure of meeting many of its readers—either here or in your country.

(The author acknowledges with thanks the aid of Kodak Ltd. Research Library and Pathescope Ltd. in making available historical data presented herein.)

[*Great Britain Reporting!* is the first of a series of eye-witness reports on amateur movies around the globe. Only the Amateur Cinema League, with its world wide membership, can bring you these authentic international surveys. Watch for them in *MOVIE MAKERS* for 1951—*The Editors.*]



Over 480 Letters, Numerals and Figuerettes in 3 type faces

- No Pins, No Magnets, No Tabs
- Washable, Indestructible Plastic Letters
- Placed Against Background, They Stick, Lift Up, They're Off

Comes complete with special 2 sided background, one for color, one for black & white, and finished wood base.

At your dealer or write

JOSEPH STRUHL COMPANY
New York 3, N. Y.



GOING SKIING?

There will be hints a'plenty on how to film this glamorous winter sport in

January MOVIE MAKERS



BARGAIN SALE!

World's Fastest 140MM Tele-Lens!!
F-2.9 5 1/2" for 16MM Cameras, CTD.
Brand New, Each.\$47.50
13MM F-1.5 Elgeet. W.A.
Used\$69.50
New 63MM 2 1/2" F-1.5 CTD.
Tele. "C" Mt.\$67.50!
17MM F-2.7 Wollensak Wide Angle, Used.\$37.50!
138MM F-3.5 AAF Tele. Ctd. Our "C" Mt.\$39.50
New 40 Power Wollensak Telescopes with all optics
coated, color corrected, case.\$27.50!
16MM Extension Tubes, set of three.\$7.95!
Precision Bolex Alignment Gauge, New.\$17.50!
Bolex H-16 Prismatic Eye-Level Focus, used.\$34.50!
16MM x 50 Mag. Fibu. Includes Process.\$1.79!
1" F-1.9 Berthiot Cinor, Focus "C" Mt. CTD.
New\$27.50!
Bolex H-16 Camera, Latest Leader, New.\$244.75!
New Bolex L-8 with 3 lens turret, F-2.8.
New\$109.50!
9MM F-2.5 Wide Angle Lens for 8MM.\$29.50!
8" 200MM F-5.0 CTD, Tele-lens for 16MM.\$42.50!
3" F-3.5 Cinor Tele. Focus, "C" Mt. New.\$27.50!
All Items Fully Guaranteed, Postpaid, Insured.
CENTURY PHOTO SUPPLY, DEPT-M
5733 Cahuenga Blvd. No. Hollywood, Calif.

ANNUAL INDEX

Topical Index

A

ACL annual meeting: 218.
ACL members, new: 90, 123, 168, 208, 248, 313,
 353, 381, 424, 469.
 Animation: 12.
 Arctic filming: 409.

B

Backgrounds: 334.
 Beach filming: 256.
 Bermuda: 292.
 Birthday filming: 134
Book reviews: 152, 269, 317.
 Boom for lights: 19.

C

Camera work: 51, 142, 294.
 Catalina: 304.
 Child filming: 134, 251, 455.
 Christmas filming: 452, 455.
 Cine Special fade control: 56.
Clinic, The: 25, 63, 102, 138, 184, 224, 258, 305,
 344, 372, 416, 454.
Closeups: 28, 49, 91, 153, 169, 209, 249, 289, 385,
 420, 442.
Clubs: 36, 74, 114, 154, 194, 234, 274, 314, 352,
 386, 426, 476.
 Clubs, conduct of: 65, 378.
 Color filming: 18, 62, 106, 132, 222, 340.
 Composition: 222, 334.
 Continuity: 11, 51, 136, 171, 182, 211, 212, 214,
 219, 252, 254, 256, 292, 298, 304, 365.
 Creative filming: 142, 294, 342.
 Cypress Gardens: 22

D

Desert filming: 103.
 Developing rack: 291.
 Dissolves: 94.
 Double exposed titles: 175.

E

Editing aids: 139, 302.
Editorials: 38, 78, 118, 158, 198, 238, 278, 318,
 354, 390, 430, 482.
 Exposure: 18, 62, 93, 106, 132, 144, 172, 296, 332.

F

FACL, 1950: 255.
 Fading control: 56.
 Family filming: 134, 251, 452, 455.
 Faults in filming: 172, 216, 264.
Fine frames: 143, 179, 265.
 Florida filming: 22.
 Focusing: 188, 333, 342.
 Focusing finder: 333.
 Football filming: 365.
 Frame counter: 302.
 Frame line: 264.

G

Gadgets: 19, 291.
 Ghost image: 273.
 Grand Teton National Park: 298.
 Great Britain, report from: 460.

H

Halloween filming: 368.
Hints from Hollywood: 24, 64.
 History of amateur movies: 448, 450, 460.
 Home theatres: 259, 341, 417.
 Hospital filming: 405.
 Human interest: 51.

I

Imagination: 142.
 Industry, history of: 450.

J

Jones Beach, filming: 256.
 Jones, Hamilton H.: 388.
Julius Caesar production: 103.

K

Kodak information center: 232.
 Kodak safety film: 187.

L

Late releases: 32, 70, 111, 193, 231, 267, 309,
 347, 359.
 Lens flare: 233.
 Lenses: 16, 52, 98, 376.
 Light stand: 19.
 Lighting: 58, 106, 216, 334, 456.
 Little theatre filming: 410.
 Liverpool: 219.

VOLUME 25, 1950

M

Maxim Memorial Award: 12, 445, 482.
 Meter use: 62, 93, 296.
 Miami ordinance: 77, 78, 310, 318.
 Mirror shooting: 262.

N

National Parks: 212, 298.
 New England: 171.
News of the industry: 26, 66, 107, 146, 186, 225,
 266, 306, 345, 379, 418, 462.

O

One Summer Day, producing: 12.
 Ottawa: 182.
 Outdated film: 144.

P

Parallax: 217, 403.
 Planning: 65, 174, 295.
Prelude to Performance, producing: 410.
 Programming: 65, 174, 378, 406.
 Projection: 54, 174, 259, 340, 341, 406, 417.

R

Reader Writes, The: 6, 46, 86, 126, 166, 206, 246,
 286, 326, 362, 398, 438.
 Rome, filming in: 136.

S

Salon of films: 348.
 Scenarios: 96, 455.
 Sierras, filming in: 254.
 Ski filming: 11.
 Slides: 406.
 Sound: 14, 15, 178, 185, 401.
 Sound control: 185.
 Special effects: 56, 94, 97, 262, 369.
 Split-screen: 97.
 Sports, filming: 11, 365.
 Stereo effect: 408.
 Sturbridge Village: 171.
 Subtitles: 336.
 Sunrises and sunsets: 332.
 Synchronization: 15, 178, 401.

T

Telephotos: 52, 98.
 Ten Best: 445.
 Titles: 131, 176, 329, 370.
 Titling: 33, 131, 135, 175, 176, 215, 329, 336,
 370, 373.
 Transitions: 252.
 Travel filming: 22, 51, 104, 136, 171, 182, 211,
 212, 219, 252, 254, 292, 298, 304, 409.
 Triangle for tripod: 55.
 Tricks: 96, 97, 262, 368.
 Tripods: 366, 414.

V

Vacation filming: 211, 251, 252, 256, 295, 298.
 Viewer, homemade: 139.
 Viewfinding, slanted: 233.

W

Weather and color: 132.
 Wedding filming: 214.
 Wide angle lens: 16.
 Winter filming: 11, 409.

Y

Yellowstone National Park: 212.

Title Index

11...High hickory
 12...Adventures in animation
 14...Now, sound on film!
 15...Keeping sound in sync
 16...Using the wide angle lens
 18...Movies in color: 2
 19...Build your own boom
 20...Cypress Gardens invites
 33...Titles that talk
 51...Hunt for human interest!
 52...Using telephoto lenses
 54...Projection pointers
 55...Build a tripod triangle
 56...Fading control for the Cine-Special
 58...Three-point lighting
 62...Movies in color: 3
 65...Planning makes programs
 77...Miami amateurs defeat union bill
 93...Exposure meters and how to use them
 94...Dissolves without a backwind
 96...Camera tricks a la carte
 97...Simple split-screen effects
 98...Try super telephotos!
 103...The noblest Roman
 104...Desert filming ways
 106...Movies in color: 4
 131...Tips on titling
 132...Color and the weather
 134...Birthdays with bounce
 135...Typed titles can be white
 136...The road's to Rome
 139...A simple viewer
 142...Imagination makes the movie
 144...Should outdated film be given added ex-
 posure?
 171...New England in a nutshell
 172...What's wrong with my picture?
 174...Putting on the show
 175...Tips on titling: 2
 176...A universal titler
 178...Lip synchronized sound
 182...Welcome to Ottawa
 185...A simple sound control
 187...Kodak wins "Oscar" for new safety film
 211...Which way are you going?
 212...Western wonderland
 214... "I thee wed"
 215...Titles can be centered
 216...What's wrong with my picture?
 219...Welcome to Liverpool
 222...Composition in color
 232...Kodak photo-information center
 251...Kids and your camera
 252...Transitions for the travelog
 254...Shooting the Sierras
 255...FACL, 1950
 256...Surf, sand and sunshine
 259...Cellar symphony
 262...Try movies with mirrors
 264...What's wrong with my picture?
 291...A darkroom dinky
 292...Thrice happy isles
 294...Creative camera movement
 295...Planning makes perfect
 296...The right aperture
 298...Teton peaks and pictures
 302...Building a frame counter
 304...Catalina calling
 310...Attack by allegation
 329...Building a super-titler
 332...From dawn to dusk
 333...A simple focusing finder
 334...Begin with your background
 336...Subtitles that talk
 340...First aid for thin Kodachromes
 341...Tropics in the cellar
 342...Rules can be ruts
 348...A traveling salon
 365...Gridiron guides
 366...Let's try a tripod: 1
 368...Tricks are a treat
 369...Filming special effects
 370...Building a super-titler: 2
 373...Your titles will be centered
 376...Will they fit my camera?
 378...The judge holds court
 401...Sound as you shoot
 403...Good-by, parallax!
 405...Film your hospital
 406...Slide showmanship
 408...An experiment in stereo
 409...Camera trails in the Arctic
 410...Prelude to performance
 414...Let's try a tripod: 2
 417...A pack-away playhouse
 445...The Ten Best and the Maxim Memorial
 Award
 448...The amateur: 1923-1950
 450...The industry: 1923-1950
 452...Christmas films begin now!
 455...The gift horse
 456...A lighting formula
 460...Great Britain reporting!

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.



IMPORTANT MESSAGE TO NEW READERS..... OF MOVIE MAKERS

You are now reading Volume 25, Number 12, the 25th Anniversary Issue of MOVIE MAKERS magazine. This issue commemorates a quarter of a century of publishing a magazine devoted exclusively to amateurs interested in making better movies.

The Amateur Cinema League, publishers of MOVIE MAKERS, is naturally proud of this record and of the role it has played in many years of service to movie makers all over the world. Growing with this fascinating hobby, the ACL, since 1926, has advised and aided more than 100,000 movie makers through the pages of MOVIE MAKERS and by other League services.

Since its first number, MOVIE MAKERS has brought its readers the latest news on film and equipment, helpful how-to-do-it articles on *every phase* of movie making, initiated and sponsored the famed Hiram Percy Maxim Award and The Ten Best Contest, helped start movie clubs everywhere. MOVIE MAKERS, with every issue, has helped filmers get the most out of their hobby by presenting filming ideas, scenarios, title suggestions, lighting techniques, the latest in sound accompaniment, etc. Articles on good films and how they were made, personal news of active filmers, club news and other facets of filming are completely and fully covered and illustrated each month.

You can read for yourself, in the pages of this 25th Anniversary Number, what the leaders of the amateur movie world think of MOVIE MAKERS. We know you will improve your own films by reading the ideas and suggestions contained in every issue. That's why we urge you to read the column on the right and join the ACL now. Receiving MOVIE MAKERS every month is just ONE advantage of becoming a member of the Amateur Cinema League!

James W. Moore

JAMES W. MOORE
Managing Director

THE AMATEUR CINEMA LEAGUE, PUBLISHERS OF MOVIE MAKERS, CAN HELP YOU MAKE BETTER MOVIES

As a Member You Receive:

1—MOVIE MAKERS—

the ACL's fascinating, friendly, up-to-the-minute magazine—every month. Chock full of ideas and instructions on every aspect of movie making.

2—THE ACL MOVIE BOOK—

the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for \$3.00!

PLUS the Following League Services:

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

ALL THIS IS YOURS FOR ONLY \$6.00 A YEAR!

EXTRA — NOW AVAILABLE!

Official League leaders in full color!

Official League lapel pins for you to wear!

Official League stickers for all your equipment!

SEND THE COUPON — TODAY!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

12-50

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Makers monthly, and all the League services for one year. I enclose remittance for \$6 (of which \$2 is for a year's subscription to Movie Makers) made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

THE MAXIM HERITAGE

HIRAM PERCY MAXIM—a free spirit. There are no other words, I think, that describe him as well as these. To him life was an absorbingly interesting journey of exploration, with never a dull moment. He often said life's greatest satisfactions came from a full exercise of one's faculties. He certainly exercised all of his!

He never met a new idea without adventuring all around it and exploring all the avenues it opened. He had a profound interest and faith in mankind and opened up endless vistas of opportunity for many men. His humor was keen but kindly, and his vitality boundless. He often laughed at himself for being what he called a hopeless optimist, but he shouldered burdens which would have broken a lesser man. In every sense, I think, his life expressed those qualities and ideals which have made this nation great. A way could be found, he believed, to do whatever needed to be done; but the human spirit must be free, the mind unfettered and the eye unclouded.

His interest in amateur movies was, I think, motivated by a mature desire to capture and reflect the impressions of a long and rich experience. He regarded movie making also as a challenge to one's ingenuity, artistic sense and ability. There was, of course, the family record of three generations with a short glimpse of even a fourth. This was a human document with all its timeless values. There were the nature studies which caught his sense of beauty. And

there was an infinite variety of other subjects which touched on the many things which interested him.

In founding the Amateur Cinema League, he envisioned a pooling of many individual resources to stimulate more intense enjoyment, to develop greater skills and to promote a contribution of importance to the advancement of the art. He had much to give, and he gave unstintingly to make a richer life for all of those with whom he came in contact. The pleasure and satisfaction he gained from this association cannot be exaggerated. It was very great indeed.

It is my hope that something of his spirit will continue to flow to others through the Maxim Memorial Award. The making of amateur pictures will continue to progress, especially in terms of enjoyment and reward. As each in turn adds his own bit of accomplishment, so each will gain a real satisfaction from a job well done. Good fellowship, artistic fulfillment and technical advance—these are the rewards today, as they were the rewards twenty five years ago when my father foresaw what the League might be.

The Amateur Cinema League provides the vehicle for these things. May the spirit of Hiram Percy Maxim continue to provide the impetus.

Percy Maxim Lee

THE AMATEUR CINEMA LEAGUE, Inc.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS

Joseph J. Harley, *President*
Ethelbert Warfield, *Treasurer*

Ralph E. Gray, *Vicepresident*
James W. Moore, *Managing Director*

C. R. Dooley
Arthur H. Elliott
John V. Hansen

Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of **MOVIE MAKERS**, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

A lighting formula

[Continued from page 456]

lighting equipment does not yet include a genuine spotlight, the built-in reflector-spot (RSP-2) may be used successfully in this position.

THE BACKGROUND LIGHT

The effect of the background light is seen in Fig. 5, and the need for it is clearly indicated in Figs. 2 and 3. You will note that both the key light and the fill light cast shadows on the background—an effect which we must expect because of their front-of-scene positioning. Also, because of the diffused flood quality of these two units, the intensity of their illumination is not

strong enough to carry to the rear of the scene.

Thus, a fourth lighting unit is used to illuminate the background alone. Besides wiping out the shadows created by the key and fill lights, the background light creates a more balanced and natural effect in the final scene. Furthermore, in illuminating the rear of the set, it adds to the sense of separation of subjects from the background initiated by the back light.

Since it too must "carry" a relatively



long distance, the background lighting unit is generally of the spot type. In the lamp line, an RSP-2 or the medium beam bulb would be suitable. The unit may be placed at either side of the scene or, on occasion, even behind furniture in the setting itself.

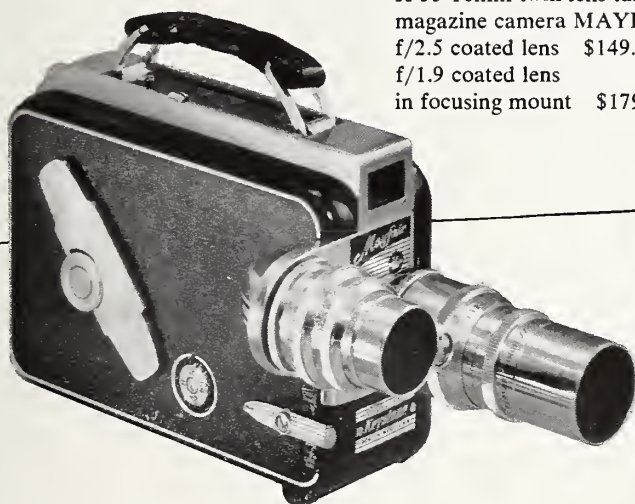
THE RIGHT RESULT

The finished effect of our four-unit lighting formula is seen in Fig. 6. This is what the movie camera will see and record. Note how each of the four units makes its contribution, and how the ensemble blends into a pleasing and effective whole. Key light for illumination. Fill light to balance the shadows. Back light for glamour. And background light for separation.

Better try it next time.

After more than
A QUARTER CENTURY
of progress

Keystone presents
*America's First Family
of home movie cameras
and projectors*



K-55 16mm twin lens turret
magazine camera MAYFAIR
f/2.5 coated lens \$149.50
f/1.9 coated lens
in focusing mount \$179.50

THIS is the new 16 mm Mayfair . . . a marvel of precision. *Look it over.* It's cleanly designed . . . trim and colorful. *Lift it.* It's the lightest and most compact camera in its class — only 39 ounces. *Load it.* It's simple. *Hold it to your face.* It's balanced and steady . . . every control at your finger tips. *Operate it.* Twenty-nine exclusive features give you Hollywood versatility. *What a superb instrument!*

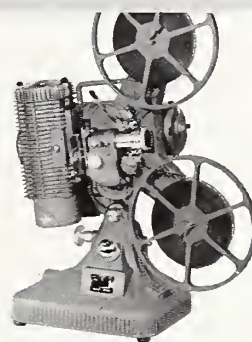
We have used our quarter century of know-how as the world's largest producers of home movie equipment to develop this new family of fine precision instruments . . . at prices that are much lower than you would expect to pay for such quality. You owe it to yourself to examine a Keystone before you buy. Ask your photo dealer for a free demonstration. KEYSTONE MFG. CO., Boston 24, Mass.

Keystone

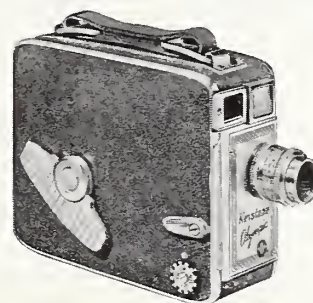
*The world's most popular
home movie cameras and projectors*



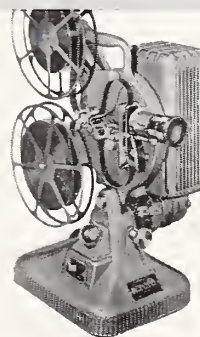
K-40 8mm magazine camera
f/2.5 coated lens \$109.50



K-108 8mm 750 watt projector
f/1.6 coated lens \$129.50



K-32 8mm new type roll film camera
f/2.5 coated lens \$79.50



K-160 16mm 750 watt projector
f/1.6 coated lens \$139.50 with case

Presenting the...

CINE-KODAK
ROYAL
MAGAZINE
CAMERA
(16mm.)

WHEN you pick up the new Cine-Kodak Royal Magazine Camera, you'll say, "This is the camera for me."

The weight is right, the shape is right, the action is just right to make "shooting" easy and effective. And when you examine its construction and its superb lens... when you try it out, you'll be doubly certain that it was made for you, to give you the finest, simplest 16mm. motion pictures you have ever filmed.

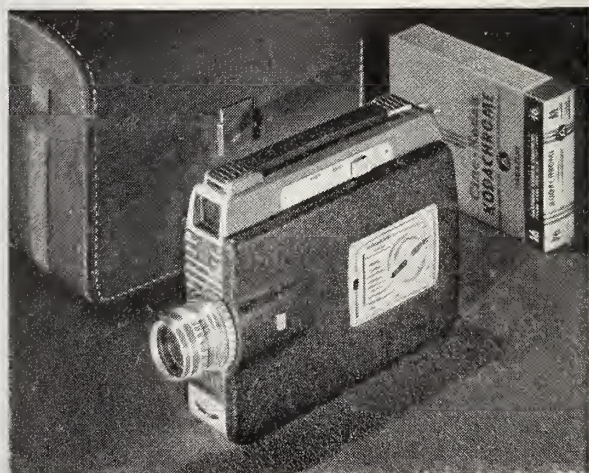
Look over the features... then ask your Kodak dealer to show you the Cine-Kodak Royal Magazine Camera.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

FEATURES

Lens: Kodak Cine Ektar, 25mm. *f*/1.9 (Lumenized); focus scale—12 inches to infinity. **Speeds:** 16, 24, and 64 (slow-motion) frames per second. **Controls:** Three-way exposure release—run, continuous-run, or single frame; Cine-Kodak Universal Guide for proper exposure calculation; footage indicator; motor lock to prevent accidental exposure; speed-control setting. **View Finder:** Eye-level, enclosed; adjustable for standard, wide-angle, and telephoto lenses; parallax-correction indicators. **Loading:** Instant slip-in loading with 50-foot magazines of 16mm. Kodachrome or black-and-white film. **Motor:** Spring-driven, governor-controlled; single winding pulls 10 feet of film. **Construction:** Die-cast aluminum, with black morocco-grain Kodadur covering; fittings of brushed aluminum. **Size and Weight:** 6¼ x 5¼ x 2 inches; 2½ pounds. **Accessories:** Choice of eleven accessory Kodak Cine Ektar and Kodak Cine Ektanon Lenses—from 15mm. *f*/2.5 (wide angle) to 152mm. *f*/4.0 (telephoto); Cine-Kodak Titler; Kodak Combination Lens Attachments; Cine-Kodak Compartment Case. **List Price:** \$192.50, including Federal Tax. Price subject to change without notice.





LIBRARY OF CONGRESS



0 007 552 289 7